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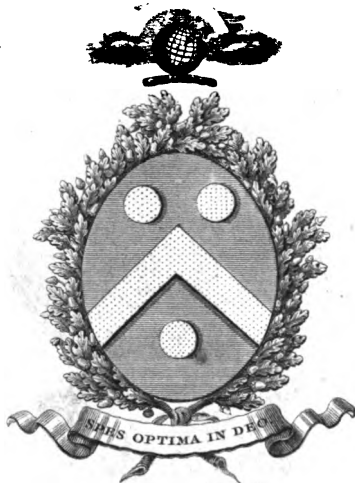
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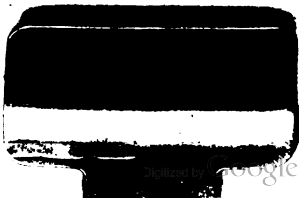
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*Hope essays 203.*



*John Thomas Hope.*













# THE CRYPT,

OR,

RECEPTACLE FOR THINGS PAST:

AN

ANTIQUARIAN,

LITERARY, AND MISCELLANEOUS

JOURNAL.

---

"The sacred Store-house of our predecessors,  
"And guardian of their bones." *Shakspeare.*

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Vol. II.

JANUARY TO JUNE.

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1828.



TO  
**SIR RICHARD COLT HOARE,**  
OF STOURHEAD, WILTSHIRE, BART.  
WELL KNOWN  
BY HIS INDEFATIGABLE ILLUSTRATIONS  
OF ANTIQUITIES IN  
THE SOUTHERN DISTRICTS OF HIS OWN COUNTY,  
AND BY HIS LIBERality  
IN PROMOTING SIMILAR ENQUIRIES THROUGHOUT  
EVERY QUARTER OF THE KINGDOM,  
THIS SECOND VOLUME OF  
"THE CRYPT"  
IS DEDICATED BY ITS EDITOR,  
WITH  
UNFEIGNED REGARD FOR  
THE SOLIDITY OF HIS LEARNING,  
AND  
THE KINDNESS OF HIS PATRONAGE.

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# The Crypt,

OR, RECEPTACLE FOR THINGS PAST.



No. X.] JANUARY 1st. 1828. [Price 1s.

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"The sacred Store-house of our predecessors,  
"And guardian of their bones." *Shakspeare.*

---

## THE VISIT.

*Scene, Ringwood. A small; but very comfortable, apartment, lined entirely with Books. A table, with pens, ink, and paper. Three chairs, and foot-stools to correspond, supporting, respectively, the honourable barthens of Mr. Antiquarius, Mr. Philobiblus, and Mr. Crabbe. Time, about seven o'clock, p. m.*

*Antiq.* Mr. Crabbe, I heartily welcome you to my Athenæum at Ringwood.

*Mr. Crabbe.* Appearances, good Sir; promise, that my most sanguine expectations for the enjoyment of this visit will be more than realized.

*Philob.* Our friend, Mr. Crabbe, piques himself no little on the comforts of his Study.

*Mr. C.* Indeed he may reasonably boast therein of goodly garniture and a snug fire-side. In this room, I suppose, you have composed the better part of your excellent Periodical?

*Antiq.* You do it too much honour. Yet, such as it is, it has cost me many a laborious day, and many a sleepless night. You would hardly credit me, what pains and industry have been bestowed on so unpretending a volume.

*Mr. C.* And probably with no trifling expense which I hope will be restored with usury.

B

*Antiq.* Why, for that, Sir, a man's hopes of interest must be proportioned to his strength of capital. Perhaps the result might be more advantageous, could I afford a greater outlay at the beginning. I should like to advertise more effectually, and an engraving would often add considerable interest to the architectural Essays. But I trust the day will arrive, when I shall be enabled to give such embellishments.

*Mr. C.* Your last was a bulky Number, however. I am glad to see you have done with the Hants Hospital at last. No unprejudiced person ever doubted the correctness of your argument: but only look at this list of Governors, and see what a host you are provoking to enmity, when you speak one syllable against them.

*Antiq.* But have I spoken against them? I shewed the false reasoning of their Circular Address, to be sure.

*Mr. C.* Well, well; you opposed the drift of their decree,—and what was the consequence? you let yourself be bullied by an ignorant and impudent coxcomb, who thought he might venture anonymously against the weaker party, and shelter himself under the sanction of the stronger one, who ought, consistently with their own dignity, to have instantly disowned and exposed him.

*Antiq.* Hold, Mr. Crabbe; the Governors have done neither injury to me, nor discredit to themselves; even their contempt was civil. But what can I do against a man, who fights with weapons which I would not condescend to use? "Fool" and "knave," it has been said, are only monosyllables; easy enough of accent, though somewhat difficult to swallow. I have, moreover, a character to support, not only as an Editor, which I hold to be a sacred obligation with every honest man, but also as a Clergyman and a Wykehamist: how would it become me, as such, to bandy scurrility with an adversary, who, for all I know, may be a coal-heaver? I provoked him to ar-

argument; he met me with slander, which I declined. My name is suppressed in etiquette; any one may know what there is no shame in avowing; his is concealed, because he is a cowardly libeller by profession.

*Philob.* To hear the puppy talk of *his* castigation, *his* flagellations of "The Crypt;" of the Editor's rage and mortification, and the outpourings of his wounded vanity! O, that he could but have seen how heartily we both laughed over his own baby blusterings!

*Antiq.* That second exhibition of "The Avenger" was one of the best specimens I ever witnessed, of one of the most ludicrous things on earth,—the writhings and contortions of a smarting dunce. His forlorn hope has been, to represent me as *calumniating the Hospital*, as if his own applauses were not themselves a libel upon any institution he might think fit to advocate. And after being utterly annihilated, as I may say, proved *dishonest* in his statements, and *imbecile* in his arguments, beaten from every single position he took up, he coolly declares, without one instance on which to rest his assertion, that I have contradicted myself, falsified him, and declined his sword because it had a point! O rare, rare assurance!

*Mr. C.* It has certainly proved a signal triumph to you; yet be not too happy about the matter. Let us only hope the controversy may not have lessened the number of your friends in any quarter.

*Antiq.* I have enemies, Mr. Crabbe, (God forgive them!) as well as friends; but I hope, and I believe, the latter will rather encrease, than diminish, as it is discovered, that I would sacrifice my interest to my conscience. What value can be attached to that man's approbation, who never permits himself to speak otherwise than in flattery?

*Philob.* True; it is the curse of every local Journal, to be more or less tied down to a particular routine of acquaintance.

**Mr. C.** Well, we must see what can be done for you in Wilts. Have you any voice in those regions?

**Antiq.** Nowhere else have I received greater kindness and support.

**Mr. C.** Are you acquainted with Sir Richard Hoare?

**Antiq.** By fame only. He is an antiquary of the very highest order. His "Ancient and Modern Wilts" I regard as one of the grandest monuments, ever erected by the learning and liberality of an English Gentleman. I am told his exertions make an annual inroad of £600 into his purse; and right nobly expended it is.

**Philob.** I have been particularly gratified by the worthy Baronet's notes and additions to old Giraldus Cambrensis.

**Mr. C.** Pray have you seen a volume, published by a friend and co-adjutor of Sir Richard's, and entitled "Sketches of Corsica," with Specimens of the Poetry of that Island?

**Antiq.** To be sure; the author is among my Wiltshire friends, and one of an honourable stock, I assure you. I have seen the book, and that is all; but they say it is a publication of great merit, and still greater promise; it has been highly spoken of by high authority.

**Mr. C.** I am much pleased with your dedication to Mr. Bowles; he is a great man in every sense, in which a good man can desire to be called great.

**Philob.** And I hear his brother, the Recorder of Shaftesbury, is his counterpart.

**Mr. C.** They are a "par nobile fratrum," without doubt. You should seek their assistance, as well as their patronage.

**Antiq.** I once had the honour of a short correspondence with the latter, occasioned by an error in one of my early Numbers; I was gratified both at the interest displayed in my behalf, and at the politeness with which it was expressed. But I suspect that my acknowledgements were not so unequivocally

couched, but that they have left a doubt, as to how far I was pleased with the interference.

*Philob.* Very careless of you, not to word yourself more explicitly.

*Antiq.* Do you know, Mr. Crabbe, what is the probable destiny of Wilton House? I hear that the young Earl's inheritance, being insufficient to clear him of his embarrassments, will prevent his taking possession of the home of his fathers.

*Mr. C.* It is to be hoped that the property may, at all events, be secured to the family. Wilton and Pembroke are names, that run spontaneously together. I shall never forget my first visit to the Abbey.

*Philob.* Did you ever see the volume of engraved Statues, published by Kennedy? I once had Brand Hollis's copy in my possession, in red morocco, stamped with caps of liberty, or fools'-caps, or whatever else they might represent.

*Mr. C.* Wilton House is known all the world over, and there are abundance of essays on its antiquities, but none, that I know, of particular excellence or splendour.

*Antiq.* I am meditating a complete collection of all the topographical guides ever published.

*Philob.* I have a good many of the more recent ones; some of them are admirable, and contain matter not elsewhere to be met with.

*Antiq.* Such as were sketched out by our better scholars,—Gough, Wyatt, Englefield, and Britton.

*Mr. C.* Have you paid a visit yet to Mr. Lane Fox's new Church at Sturminster?

*Antiq.* No; I am become a perfect stranger to Dorsetshire. I took no little pains to render my early efforts interesting to the inhabitants of that County; but much it grieveth me to say, I have met with no encouragement at all to continue such endeavours.

*Philob.* You have been handsomely spoken of, too, in their weekly Chronicle.

*Antiq.* Yes, and in every paper of importance in this neighbourhood; but I fancy it is not a reading County.

*Mr. C.* Your notion is by no means correct there. Dorset is unquestionably a literary soil; it is more probable you have suffered from an evil, greater to an author than ignorance itself. The whole land is overgrown with book-societies.

*Antiq.* But what detriment can they be to an author?

*Mr. C.* Why thus; one copy is sold among twenty readers, who would have separately bought a dozen; if no such community had existed.

*Antiq.* Nay, but you take it for granted, that whatever is bought by such community collectively, would have been bought by more than half its members individually.

*Mr. C.* You must, at least, grant, that such societies are formed for the purposes of cheap reading; and whatever is cheap reading to the public, is cheap remuneration to the author.

*Antiq.* There again I must deny your inference; I think the chance of being purchased cheaply is often the only chance a writer has of being purchased at all. I would rather be read in this manner, or even by those who pay me not a farthing for my labours, than be altogether neglected.

*Mr. C.* Ah, my good friend! when a poor man works hard for a scanty compensation, it is little better to him to be so treated, than if the children in the market-place made kite-tails of his lucubrations. I am getting too old, for I have outlived popularity!

*Philob.* The more shame for this country, Mr. Crabbe.

*Antiq.* Reach me down yonder slim octave;—let me see,—page 98—

“Magician Crabbe! Perchance one golden key,  
“Opening the gate of tears, was giv’n to thee,”—

*Mr. C.* My dear Sir, I no longer take pleasure in

my own appliances; they only recall to me the days, when I fondly fancied I deserved them.

*Philob.* And is there an end to all taste, all feeling in the land? Are we so beggar'd and bed-ridden by the scum of modern Poetry, the Miss Landons and Master Harveys, the T. K. Bayly's and Alaric Watts's, —

*Antiq.* Mr. Crabbe; will you favour me with a Poem in your best style for the next Number of "The Crypt?"

*Mr. C.* It will do you no service, Mr. Editor; I no longer please myself, because I can no longer satisfy the public.

*Antiq.* Promise me your best efforts, and I will promise you better approbation than mine.

*Philob.* Promise it, Mr. Crabbe, —

*Mr. C.* I do; — I do, if possible; — and much good may you derive from it. "Nunc arma, defunctumque bello Barbiton" —

*Antiq.* Say not "Hic paries," — my walls are already occupied, though with less honorary trophies than the neglected lyre of Crabbe.

## LIVII HISTORIÆ. FOL. EDITIO PRINCEPS.

*Impressa in Membranis.*

Of this magnificent volume we here present our readers with as perfect an account, as we have been able to collect from a variety of sources.

Though without date, it is known to have been printed in 1469, at Rome, by Sweynheym and Pannartz. It is the only copy known to exist upon vellum, and remains in its original embossed binding.

"The four most celebrated productions, upon vellum, of the 15th. Century," observe Messrs. Payne and Foss, "are, The Mazarine Bible; the Psalter of 1467; the Livy of 1469; and the Florence Homer of 1488. If rarity alone be considered, the Livy is entitled to pre-eminence."



It appears, by the arms at the bottom of the first page of the History, to have been struck off for Alexander VI, when Vice-Chancellor of the Roman See, and Governor of the Monastery of Soubiaco, where Sweynheym and Pannartz took up their abode, when they introduced the art of printing into Italy.

From the death of Alexander VI, we lose sight of this splendid volume, till we discover it in the Conventual Library of the Benedictines of St. Mark, at Milan. When the French Revolution swept away their establishment, it fell into the hands of a bookseller at Parma, who sold it to the Abbate Canonici, of Venice, a distinguished bibliographer, and zealous collector of rare books and manuscripts. This intelligence reached Mr. Edwards, the London Bookseller; who, in a journey he undertook to Italy, between the years 1790 and 1800, made acquaintance with the Abbate, in whose possession he beheld the desired treasure, which had never, till this time, attracted public notice. Mr. Edwards expressed his wishes, and was fortunate enough to obtain the object of them, in exchange for some ancient Biblical Codices, which Canonici valued still higher than the Livy.

On his return towards England, Mr. Edwards arrived at Vienna, where his effects were examined at the Custom House. The Livy, among other things, was here exhibited to Count Angelo d'Elci, to whom the history of its acquirement was related. This circumstance is inserted, on the authority of the Keeper of the Imperial Library at Vienna, in order to disprove the assertion of Dr. Dibdin in the *third* edition of his "Introduction," (which has since, however, been corrected) that this identical volume was obtained by Mr. Edwards from that Collection.

Domestic events obliged Mr. Edwards, in 1815, to part with his Library. The Livy was then knocked down by Mr. Evans to Sir Mark Sykes, for £400, according to Count d'Elci, but, in reality, for 860 guineas. At Sir Mark Sykes's death, it was again

doomed, in 1824, to the hammer of Mr. Evans. Count d'Elci was apprised of the circumstance by his friends in London, and hastened, by a memorial, to represent to the Directors of the Imperial Library the opportunity, now offered them, of gaining possession of a volume, highly important to their Collection.

Bibliographers know of only four classics, printed upon vellum, by Schweynheym and Pannartz, in 1469; viz. Apuleius, Aulus Gellius, Julius Cæsar, and Livy. Of each of the three first there has existed, for many years, a beautiful copy upon vellum, in the Library of Vienna; the Livy alone was deficient to the completion of a "*corpus membranaceum*," which would have been unique.

The Directors, accordingly, made the necessary proposals, which, from some unknown reasons, were never brought to a conclusion. The Livy was purchased by Messrs. Payne and Foss for 480 guineas, and sold by them to Mr. Dent.

At Mr. Dent's sale it was offered a third time in Mr. Evans's Auction-Room, and was again purchased by Messrs. Payne and Foss, for 250 guineas; it has been since transferred by them to the Hon. Thomas Grenville.

---

*Verses, written on a Mirror.*

A man of gallantry, being one day at the toilet of his mistress, took up a pocket looking-glass, which he found there, and wrote the following verses on the back of it;

"Iris, en ce miroir toujours  
 "Vous pourrez voir l'objet que j'aime;  
 "Je voudrois bien toujours de même,  
 "Y voir l'objet de vos amours."

"This glass, dear Chloe, to your eyes  
 "Always reflects the nymph I prize;  
 "Happy were I, did it discover,  
 "While thus I gaze, your favourite lover.

## STEAM CARRIAGES.

Perhaps there has been no principle of mechanical motion discovered since the creation of man, so incalculable in its powers, or which has advanced from its first discovery with so gigantic strides, as that of steam. It is almost within the memory of children, when a vessel, so propelled, was the wonder of all, who beheld or heard of it. The old and timid trembled at the idea, and a voyage to Margate was, for a little time, anticipated as a perilous adventure. Interested people took care to keep these apprehensions alive, and a few accidents at the outset held them in countenance the first season. Experiments, however, soon made perfect whatever was deficient in the first attempts, and now one is rather regarded as an obstinate old-fashioned fellow, who will run the hazard of a three days' voyage with a sail, which is accomplished every day in six hours with a pair of paddle-wheels and a chimney.

To machinery, in every department of manufacture, the same principle was rapidly applied with unexceptionable success; and people now began to chuckle at the idea of what might not be one day performed with such extraordinary assistance. The lowest expectation was a voyage to the moon, which, by sober minds, was scarcely deemed less rational, than a humble tour on the king's high road by the same conveyance. This exploit has been, over and over again, pronounced impracticable. Attempts innumerable have been made, all ending either in decisive failure, or in very partial success. Wagers innumerable have been staked on the undertaking, and all declared to be either forfeited or drawn. At last, after two years of indefatigable perseverance, Mr. Gurney has announced his steam carriage to be prepared for its first public excursion.

An account of this machine, with explanatory engravings, has gone the round of several London Papers. From these it appears, that "several experimental journies will, in a short time, be made, commencing,

probably, with one to Windsor, with a view of exhibiting the invention to his Majesty. This will be followed by a trip to Bristol by day, and this, again, by an excursion at night." From Bristol, we understand, the route will be continued to Southampton, and from thence directly back to London.

The carriage itself is of remarkable length, measuring not less than twenty feet, including the pilot wheels in front. Still, its weight is not estimated at more than a ton and a half, and its wear and tear of the road, as compared with a carriage and four, only as 1 to 6. Accommodation is provided for six inside, and fourteen outside, passengers, independent of the guide, and a guard or attendant; and there is a spacious fore-boot for luggage. What is usually occupied by the hind-boot, will contain the steam-apparatus; of which we shall say, in a word, that so far as human foresight can provide against contingencies, the *possibility* of any serious accident has been excluded. The whole machinery, though its power is more than adequate to the purposes required, is under the entire controul of the guide, with much greater certainty than can ever be attached to a team of horses. As only coke and charcoal will be employed for the furnace, there will be no smoke; and while the rarified air will be left behind by the necessary current arising from the motion, there will be means of warming the entire vehicle during a journey of intense cold. For ascending a hill, propellers are provided, somewhat resembling the hinder legs of a horse; for descending, there is not only a drag, but one or more of the wheels may, at a moment's notice, be put into a retrograde motion, if necessary. The rate of travelling is estimated at ten miles an hour, which may be reduced, at pleasure, to two, or increased, with perfect security, to twenty. There is neither noise nor vibration in its progress; nor will the delay of replenishing the tank and the furnace occupy more than a few seconds in each hour.—Thus much for the safety, convenience, and pleasure of a

Stage Coach without horses. To this we might add its cheapness; what may be the average of fares determined on, we have not learnt; but the ordinary conveyances, whether in opposition to their new rival, or to one another, are daily abating their charges. If further recommendation be wanting to secure the patronage of Hampshire, let us intimate, that we ourself shall accompany it on its first journey.

What, in the mean time, may be the national policy of encouraging this powerful agent in all its advances towards omnipotence, is neither a light, nor an easy, question. By it has the handicraft of man been already superseded, perhaps to a lamentable degree. And when the services of an animal, next in importance, and oftentimes superior in practical utility, to man himself, are dispensed with, we may reasonably begin to fear, lest the monster of our own creation should one day over-run the world, with results far different from the calculations of its authors.

### ORIGINAL LETTER OF CHARLES II.

The following letter was written by the King to that distinguished Naval Commander, the Earl of Sandwich, immediately after the famous victory of *Harwich*, over the Dutch Fleet, on the 3rd. of June, 1665. The Duke of York was principal in command, but all the merit was acknowledged to belong to the Earl of Sandwich. Eighteen capital ships were taken, and fourteen more destroyed; Admiral Opdam, who engaged with the Duke of York's ship, blew up by his side with all his crew. The English lost only one ship, but several officers of rank; among whom were the Earls of Falmouth, Portsmouth, and Marlborough, Lord Muskerry, and Rear-Admiral Sanson. Admiral Lawson, who was wounded in the action, and behaved most gallantly, died soon after. (*Stowe MSS.* 1519.)

Though you have already done me very eminent services, yet the great part you have had in this happy Victory, which it hath pleased God to send us, adds very much to the former obligations I have to you. I send this bearer, my Lord Hawley, on purpose to let you know more particularly my sense of it, and will say no more myself till I see you, that I may take you in my arms, and give you other testimonies, how truly I am

Your affectionate friend,

CHARLES R.

**WYKEHAMISTS' MEETING, AT MARLBOROUGH.** At the anniversary, celebrated by this society, in November last, at the Castle Inn, of the above town, was introduced, by permission of Lieut. Colonel Foster, the identical Grace-cup, presented by Robert, second Viscount Bruce, when a Commoner at Winchester, to the venerable Dr. Burton, then Head-Master of the College; an office which he discharged for the space of 42 years, having been elected in 1724, and succeeded by Dr. Warton in 1766. Lord Bruce evinced his gratitude to the place of his early education, by presenting annually a gold and a silver medal respectively to the best proficient among the boys in composition and elocution. The silver medals were afterwards encreased to two, and conferred by the Earl of Aylesbury, Lord Rivers, and others, until the year 1797, when his present Majesty (at that time Prince of Wales) was pleased to offer two medals of gold and two of silver, a bounty which he has graciously continued every subsequent year.

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BIBLIOGRAPHY OF MARY, QUEEN OF SCOTS,  
CONCLUDED.

46. *Cædes Mariæ Scotiæ Reginæ.* Auctore Gulielmo A. Spesshart. Coburg: 1703, 4to.

47. *Mary, Queen of Scotland.* A Play, advertised in London, 1703.

48. *Epistolæ Jacobi IV, Jacobi V, et Mariæ, Regum Scotorum, 1505—45.* Edinb: 1722, 8vo.

49. *Life of Mary, Queen of Scots, from the French of Bois-Guibbert, with notes, by James Freebairn,* Edinb: 1725. 8vo.

50. *Secret History of Mary, Queen of Scots; written by one Haywood, and published in 1725,* 8vo.

51. *De Vita et Rebus Gestis Mariæ Reginæ Scotorum, cum figuris XVI.* Lond: 1725, 2 vols. folio. This is the well-known collection of Dr. Samuel Jebb, a Physician at Stratford, who died in 1772.

52. *Eleven Letters by Mary to Earl Bothwell*; translated from the French originals, by Edward Simmons of Oxford; Westminster, 1726, 8vo.

53. *Lettres de Marie Stuart, Reine d'Ecosse*, Paris. n. d. 3 vols. 12mo.

54. Collections relating to the History of Mary Queen of Scotland, by James Anderson, an eminent Antiquary of that Country. Edinb: 1727—8, 4 vols. 4to.

55. *Historical and Genealogical Account of the Royal Family of Scotland, and of the surname of Stewart*; with a Chronological Tree. By Duncan Stewart. Edinb: 1739, 4to.

56. *Histoire de Marie Stuart*, Lond: 1742, 3 vols. 12mo. An elegant work, the joint production of Marsy and Freron.

57. *History of Mary, Queen of Scots, and Dowager of France*; by Bevil Higgons, the Commentator on Burnet. Dublin, 1753, 8vo.

58. An Examination of the Letters said to be written by Mary, Queen of Scots, to James Earl of Bothwell; shewing, by intrinsic and extrinsic evidence, that they are forgeries. Also, an enquiry into the Murder of King Henry. By Walter Goodal, Deputy Keeper of the Advocates' Library. Edinb. 1754, 2 vols. 8vo. An elaborate and masterly exposure.

59. *History and Antiquities of Scotland*, by William Maitland, Lond. 1757, 2 vols. folio.

60. *Prejudice detected by facts, an Enquiry into Queen Elizabeth and Mary of Scotland*. Lond. 8vo. no date.

61. *Mary Queen of Scots, Trag.* left unfinished by Philip Duke of Wharton. Lady Mary Wortley Montague wrote an Epilogue for it.

62. *History of Scotland during the reign of Queen Mary, &c.* by Dr. William Robertson. Lond. 1758-9, 2 vols. 4to. 17th edition, by Dugald Stuart, 1806, 3 vols. 8vo. It has been translated into French, and probably into other languages.

63. *Inquiry into the Evidence against Mary, and Examination of Robertson and Hume*, by William Tytler, Edinb. 1759. Best edition, Lond: 1790, 2 vols. 8vo.

64. *Dissertation on the Marriage of Queen Mary and Bothwell*, by the same. In vol. 1, of the *Transactions of the Antiquarian Society of Scotland*, 1791, 4to.

65. *Remarks on the Inquiry, &c.* Lond. 8vo. n. d.

66. *Mary Queen of Scots, Trag. M. S.* in Mr. Stephen Jones's Collection. Supposed to have been written by Dr. Franklin.

67. *History of Scotland, from the Reformation to the Death of Mary*, by Gilbert Stuart. Lond. 1782, 2 vols. 4to.

68. *History and Antiquities of Fotheringay; with some account of the Execution of Mary Queen of Scots; forming No. XL. of Nichols's Bib. Top. Brit.* Lond: 1787, 4to. A History of Fotheringay has been recently published by Mr. Bonner.

69. *Mary Queen of Scots vindicated*, by the Rev. John Whitaker, Lond. 1788, 4 vols, 8vo.—1790, 3 vols.

70. *Mary Stewart, with the Robbers, and Don Carlos; from Schiller*, by Dr. Render. n. d. 8vo.

71. *Mary Queen of Scots. Trag.* by the Hon. John St. John, 1789, 8vo. Inserted in a collection of *Dramatic Pieces*, Lond. 1795, 2 vols. 12mo.

72. A Sonnet supposed to be written by Mary Queen of Scots, to Earl Bothwell, translated into English by Charles (or Thomas) Shillito, 1790, 8vo.

73. *Mary Queen of Scots, an Historical Tragedy*, in 4 acts. n. d. 8vo.

74. *Illustrations of British History; containing the correspondence of Elizabeth during Mary's captivity; by Edmund Lodge, Esq.* Lond. 1791, 3 vols. 4to.

75. *Mary Queen of Scots. A Historical Tragedy, or Dramatic Poem*, by Mrs. Mary Deverell, 1792, 8vo.



76. **History of Mary, Queen of Scots**, including an examination of the writings which were ascribed to her, by Dr. Thomas Robertson, Edinb. 1793, 4to.

77. **Observations on Hamlet**; being an attempt to prove that the story was designed as an indirect censure on Mary Queen of Scots. By the Rev. James Plumptree. Camb. 1796, 8vo.

78. **Appendix to observations on Hamlet**, by the same; 1797, 8vo.

79. **History of Scotland**, by John Pinkerton, Lond. 1797, 2 vols. 4to.

80. **Genealogical History of the Stewarts**, by Andrew Stuart, Esq. M. P. Lond. 1798, 4to. This work was followed by a pamphlet, entitled, *The Genealogy of the Stewarts refuted*, by Henry Steuart, Edinb. 1799, 8vo. To which, Andrew Stuart, Esq. M. P. replied, in a *Supplement to his Genealogical History*, Lond. 1799, 4to.

81. **Mary Stuart, Queen of Scots, An Historical Drama**, by James Grahame, Edinb. 1801, 8vo. Reprinted with other Poems.

82. **Mary Stuart, A Tragedy**, by Frederick Schiller. Translated by J. C. M. Lond: 1801, 8vo.

83. **Celebrated Causes; Trial of Mary, Queen of Scots, &c.** By John G. Sinclair, Esq. 1802, 3 vols. 12mo.

84. **History of Scotland; with a Preliminary Dissertation on the Participation of Mary, Queen of Scots, in the Murder of Darnley.** Lond. 1804. By Malcolm Laing, Esq. 4 vols. 8vo.

85. **Journal of the Contest between the adherents of Queen Mary and those of her Son, in 1570-3**, by Richard Bannatyne, Secretary to John Knox. 1806, 8vo.

86. **Effusions of Love from Chatelar to Mary Queen of Scotland.** Lond. 1806, 12mo. An undoubted forgery by the notorious W. H. Ireland.

87. **Inquiry respecting the Highland Harp; with an account of the Harp of Queen Mary**, by John Gunn. Lond. 1807, 4to.

88. *Legend of Mary Queen of Scots*, from a MS. of the XVI. Century, by John Fry, of Bristol, Lond. 1810, 8vo. and 4to.

89. *Mary Queen of Scots*, a Poem, by Margaretta Wedderburn, 1811, 8vo.

90. *The Queen's Wake*, a Legendary Poem, by James Hogg, the Ettrick Shepherd, Edinb. 1813, 8vo.

91. *Ceremonial and Marriage of Mary Queen of Scots with the Dauphin of France*, printed by Mr. Bentham for the Roxburghe Club, 1818, 4to.

92. *Life of Mary Queen of Scots*, by George Chalmers, Lond. 1818, 2 vols. 4to. and 1822, 3 vols. 8vo.

93. *Marie Stuart*; a Tragedy, partly taken from Schiller, and which has been received with unusual applause in France, 8vo.

94. *David Rizzio*, an Opera, by Col. Hamilton, Lond. 1820, 8vo.

95. *David Rizzio*, a Drama; in Poems by Mr. Neale, 12mo.

96. *Collections relative to the Funeral of Mary Queen of Scots*, Edinb. 1822, 8vo. Only 125 Copies were printed.

97. *Memoirs of Mary, Queen of Scots*, by Miss Benger, Lond. 1823, 2 vols. 8vo.

98. *Mary Stuart*, a Dramatic Representation, by Miss Macauley, Lond. 1823, 8vo.

99. *Mary Stuart*, with the Maid of Orleans, from Schiller, by Mr. Salvin, Lond. 1824, 8vo.

100. *Love Letters of Mary Queen of Scots*, and Earl Bothwell, edited by Campbell. Lond. 1825, 8vo.

101. *Case of Mary Queen of Scots and Elizabeth of England*; by the same. Lond. 1825, 8vo.

102. *Mary, Queen of Scots*, a Drama, taken from Sir W. Scott's Novel of the Abbot. Edinb. 1825, 12mo.

103. *The Court of Holyrood*, A Gothic Story, Edinb. 1825, 12mo.

104. *Mary, Queen of Scots, her Persecutions, &c.* Glasg. 1826, 12mo.

*Supplement.*

1. In Francisci Illustriss. Franciæ Delphini et Mariæ Sereniss. Scotorum Reginæ Nuptias, viri cujusdam ampliss. Carmen; Par. apud Morell, 1558, 4to. This very rare Poem is attributed to Michael Hospitalius; a copy is marked at one Guinea in Mr. Thorpe's last Catalogue.

3.\* A Discourse, touching the pretended match between the Duke of Norfolk and the Queene of Scottes, 1571, 12mo.

7.\* Copie of a Letter written by one in London to his Friend, concerning the credit of the late published Detection of the Doynges of the Ladie Marie of Scotland. n.d. 12mo.

16.\* The Scottish Queen's Buriall, Lond. 1587, 12mo. A rare little volume, which produced nine Guineas at the Roxburghe sale.

24. Date, 1587. White-Knight's Cat. 2725.

25.\* See a notice of sundrie *Broadsides*, bound up with Portraits of Mary, in the Bodleian. *Dibdin's Library Companion*, p. 267.

31.\* Oraison Funebre de Marie Reyne d'Ecosse. Par Renauld de Beaulieu, Archevêque de Bourges. (Inter Auctores XVI. a Jebb. Lond. 1725. 2 v. fol.)

33.\* Historia di Maria Stuarda, Regina di Scotia, del P. N. Caussino. Bologna. n. d. 12mo. Translated into French, under the title of, "L'Histoire de l'incomparable Reyne, Marie Stuart," and inserted in Jebb's Collection.

43.\* The Island Queens; or Death of Mary, Queen of Scotland; Trag. by J. Banks, 4to. 1684. Reprinted, in 1704, under the title of The Albion Queens.

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\*.\* Here terminates this formidable Catalogue, on a subject, which has, perhaps, engrossed more attention, than was ever allotted to the fortunes of any other human being. From our list have

been excluded a vast number of occasional poems and essays, connected with the same topic; an enumeration of which would scarcely repay the endless labour of its execution. Any important errors or omissions, for such there doubtless may be, we shall readily correct, when pointed out to us.

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## SKELTON'S HISTORY of OXFORDSHIRE.

Mr. Skelton, the Oxford engraver, has recently published the 12th. Part, and Supplement, of the *Antiquities* of his own County. Among the vignettes, are two curious fonts, one a beautiful octagonal, and the other a circular, Gothic, ornamented with figures carved under flat ogee arches.

In the Supplement, many other subjects of interest are represented in similar decorations. We particularly notice Standlake Church, as remarkable for an *octagonal Gothic* tower, surmounted by a spire of small proportions. There is another plate of a curious ancient carving in stone, in very high relief, which is now *preserved*, or rather undergoing destruction, in Sandford Church. It represents the Assumption of the Virgin, who is crowned, and in the royal costume of the 14th. Century, illumined by rays of glory, and surrounded by angels, six of whom form a Gothic arch over her, while two others recline under her feet. This stone lay, for many years, with the wrong side upwards, till, in evil hour, it was discovered, and placed in the narrow porch of Sandford, where the unhappy Virgin is trodden under the nailed feet of the rustic congregation. She is already considerably defaced.

We will point out but one more, the vignette of Checkendon Church, which is remarkable for a *semicircular apsis* at the East end, an object of very uncommon occurrence in England, though to be found almost universally in Normandy, very frequently in France, and occasionally all over Europe. Oxfordshire contains many curious specimens of Norman churches, among which Ifley is pre-eminent,

as also St. Peter's, and the Cathedral; besides Dorchester, and some smaller Norman churches at Albury, Westwell, &c.

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SONG, FROM AN UNPUBLISHED OPERA.

Farewell! thou art doom'd to the chambers of Death,  
Where the heart-breaking duties of sorrow shall  
cease,

And she, who now mingles her tears with thy breath,  
Will soon follow thy shade to its mansion of peace.

Thy cheek is all pale, and thy lip is all cold,  
And the pulse of thy heart hath just beaten its last,—  
Yes, yes, thou art gone, and no whisper hath told  
That the sad solemn look of departure is past.

Thy soul is gone forth from the shade of her wing,  
Who hath watch'd for thee, wept for thee, still  
could not save;

I know not if others yet live, who will bring  
To my death-bed a pray'r, or a sigh to my grave.

Farewell! may we meet in the land of the blest,  
To whose haven of hope in my sorrows I look;  
Whilst here through the desert I toil to my rest,  
Like the heart-stricken deer that pants on to the  
brook.

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*The Lives of the Bishops of Winchester; by the  
Rev. Stephen Hyde Cassan, A. M. Curate of  
Mere, Wilts, &c. &c.*

It is almost impossible, under the present government of Church and State, and with the present cultivation of literature and science by every class in all its branches, to comprehend the amazing power at one time exercised over the people by the higher members of the Church. In that profession, indeed, were centred the whole wealth and the whole wisdom

of every nation under Christendom; and whatever repugnance we may entertain against the spiritual thralldom of the Romish papacy, it can hardly be denied that, in political administration, there was a pomp and magnificence about its style and fashion, which are almost debarred by the simpler precepts of the Reformed Church. It follows, therefore, that a History of the Catholic Bishops must be ranked among the most important, as well as interesting, records in the annals of any Christian country. Nor should we do wisely or charitably to imagine, that the riches and talents of our earlier priesthood were devoted to purposes of ostentation or oppression. On the contrary, their munificence, at least, was eminent and exemplary: they expended not their wealth alone, but their genius and their industry, in forwarding the great works of their religion. It was nothing for a Bishop in those days to consecrate even his entire fortune to the endowment of beneficent institutions; he must submit to the sciences of architecture and sculpture, he must take in hand the chisel and the saw, he must become a mason and a carpenter. His cathedral must be re-built by his own hands in the gorgeous sublimity of the day; he must carve the canopies of oak, he must trace the pictures of his windows, he must cast the massive bell, and enshrine the organ in its case. To an antiquary, above all others, the contemplation of national Episcopacy is fraught with supreme enjoyment.

Nor have the honour and dignity of the Bench by any means subsided with the introduction of a milder government into the Church. Knowledge, it is true, has unloosed the fetters of the vulgar, while riches, the *irritamenta* of so much good and evil, have, by imperceptible increase, deteriorated their own value, and brought down the influence of what were once considered offices of most enormous emolument. Yet, with all this, our Prelates have ever been selected with more regard to learning and piety, and less to

rank and connections, than almost any other body of dignitaries; and though the treasury of many an English see has sadly dwindled from its ancient plenitude, enough remains in most of them to support respectability at least, and in some few, a sufficiency for every purpose, which the most unbounded charity could devise.

Bearing, then, so importantly on the civil, as well as Ecclesiastical history, of our island from its earliest ages, it is remarkable how scanty have hitherto been the written memorials of our Bishops. Excepting the compilation by Bishop Godwin, first published in 1601, and reprinted by Dr. Richardson in 1747, we have no general collection of such documents; very few of our first Ecclesiastics have been honoured with special biographers, and, for the rest, we have little more than Dictionaries and Periodical Journals to refer to..

It was at the instance of Sir Richard Colt Hoare, Bart. that the Rev. Mr. Cassan first stood forward in a design to supply this defect, in the Diocese to which his own residence most particularly attached him. It is somewhat above three years, since the "Memoirs of the Bishops of Sherborne and Salisbury" appeared, under the sanction of a numerous and highly respectable body of Subscribers. The approbation bestowed on that volume has induced the author to appear a second time with a similar one, devoted to the neighbouring Diocese of Winchester.

In our Catalogue of Winchester Prelates, occur the names of many excellent and celebrated men; perhaps no Diocese could furnish a series to surpass them. Commencing after the Norman Conquest, (for those who preceded that era, are now but "shadows of themselves") we have Walkelyn, who, at his own expense, re-built the cathedral, in the magnificent style in which the Transepts still survive; De Blois, the Founder and Architect of St. Cross Hospital; De Lucy, who erected the Lady Chapel of Win-

chester; Edyngdon, who commenced the superb structure of the Nave, which was completed by his immortal successor, William of Wykeham.

Perhaps no human character has ever existed, more entirely noble and good, nor one more deeply rivetted in the love and veneration of those, on whom his benefits have descended, than this highly-gifted and munificent Prelate. His gradual rise from a humble and obscure parentage, to fill, at the same moment, the highest offices of Church and State; his resignation of the Chancellorship, for the sake of that retirement, which might enable him to prosecute at leisure the enrichment of his Diocese; the consummate skill evinced in every particular of his works, both as regards their economical arrangements, and their architectural splendour; his return once more to his former elevation in the Council, yet continuing to indulge in the fame, established by his superintendence of the grand Castle of Windsor; the immense sums so generously, yet so systematically, expended in the endowment of his beloved Colleges; his influence in the conduct of his sovereign; his universal patronage of Literature and the Arts; the envy excited by his virtuous deeds, and the persecutions he endured by a mean and arbitrary faction; his patience under affliction; his final triumph; the quiet of his death; the solemn spot of his interment; and, lastly, the grateful observances of his memory, have thrown a romantic interest over his life and actions, which the occasional obscurity of his career has only tended to heighten and enhance.

To Wykeham succeeded Cardinal Beaufort, and to Beaufort, a man only second to Wykeham himself, the renowned William Waynflete, Head-Master of Winchester, and Provost of Eton, Colleges, and Founder of Magdalen College, Oxford. Langton, Fox, Wolsey, and Gardiner, are others, the most conspicuous, who preceded the Reformation.

Among the Protestants, we may notice Thomas



Bilson and Lancelot Andrews; Brian Duppa; Morley, who, built and endowed the Widows' College, Winton; Benjamin Hoadley, the *Dissenter*; and, in conclusion, the illustrious Brownlow North, and not less illustrious Sir George Pretymán Tomline.

It was a remarkable coincidence, that in March, 1824, Mr. Cassan's former volume was dedicated to Dr. Fishèr, Bishop of Salisbury, whose death, in the following year, invited the present Diocesan from St. David's. And scarcely had the Winchester volumes been issued to the subscribers, dedicated, with similar propriety, to Dr. Tomline, before that lamented divine was announced to have discharged the debt of nature. His Lordship died on Thursday, Nov. 15th, at Kingston Hall, near Wimborne, after a week's illness, succeeding, it is supposed, to a paralytic attack on the first morning after his arrival at Mr. Bankes's. The name of Mr. Pretymán owes its first celebrity to his being appointed Private Tutor to Mr. Pitt, and afterwards Secretary to that great minister in his office of Chancellor of the Exchequer. In 1787, Dr. Pretymán was appointed to the see of Lincoln, and to that of Winchester in 1820. By the perquisites of these offices, added to a very handsome estate, left him, a few years ago, by a person almost unknown to him, and from whom he took the surname of Tomline, he was supposed to have amassed an immense fortune; but the whole of his personal effects have been since sworn under £200,000. Dr. Tomline's reputation as an author rests solely on his Essay upon Calvinism and his Elements of Christianity. His Life of Pitt, though a new volume is said to be in the press, entirely disappointed the expectations of the public. His body was interred, on the Tuesday after his demise, in a vault near the Western extremity of the South Aisle, in the presence of a vast concourse of spectators. An excellent Portrait by Meyer is prefixed to Mr. Cassan's work, to which we must, for a few moments, return.

As an introduction to the Biography, he has reprinted, with corrections, that rare and curious book, Gale's *Antiquities of Winchester Cathedral*; a volume, however, which will still be valued by the curious, for the sake of its engravings. Afterwards ensue the Bishops of Dorchester and Winchester, before and after the Conquest. We should not omit, that the accounts of Wykeham, Waynflete, and Wolsey, are professed abridgements from their Lives by Lowth, Chandler, and Cavendish. The second Volume commences with the Reformation. Several Essays on subjects connected with the Diocese, are added, and, especially, an account of the Bishop's Palaces at Farnham, Winchester, and London. The whole is concluded by Addenda to the Lives, and an extensive list of subscribers.

Mr. Cassan has performed his task,—and a most creditable task it is to a clergyman and a scholar,—with great ability and industry. His researches have been extensive, and, what is still more laudable, his discrimination just and accurate. If we find any thing to regret in a perusal of his narratives, it is, that the multiplicity of his facts, and of his references in support of them—high excellencies, in their way—have too often left us but scanty intervals of that sound and manly style, of which we catch an occasional glimpse in passages of animation, and which forms so conspicuous a feature in another of his publications. But, on the whole, it is perhaps better as it is; and we only hope to see the same hand again employed in doing the same service for other Cathedrals. We would particularly hint to him, that Bath and Wells, as well as the Metropolitan see, would furnish admirable materials for a similar compilation.

To Sir Richard Colt Hoare the acknowledgements of every antiquary are due, for an interesting letter inserted on the subject of each Cathedral, in the volume connected with its antiquities. The observa-

tions on Salisbury, in particular, are in most praiseworthy condemnation of Mr. Wyatt's havoc in that interesting, but ill-fated, structure.

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The following distich, or *lampoon*, as it has been waggishly denominated, was found written on one of the dismantled lamp-posts near Mr. Canning's late residence at Old Brompton. That gentleman was chiefly instrumental in procuring parish-lamps from the road-commissioners, who caused them, however, to be taken away again after the Premier's decease.

"Darkness at Canning's death resumes her powers;  
"His lamp, alas ! is out,—and so are ours !"

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#### SALE OF ENGLISH HISTORICAL PORTRAITS.

One of the finest Collections of English Historical Portraits that has been brought before the public for a long time, was lately put up to auction by Messrs. Stewart, Wheatley, and Co. of Piccadilly. It belonged, we understand, to a celebrated picture-fancier, residing in Devonshire, and had excited the attention of many distinguished amateurs and collectors, by whom the sale was attended. Among the Portraits, were specimens by Rubens, Vandyke, Zoffany, Maas, Zuccherro, Kneller, Vernet, Ramsey, Walker, Creaque, Sir P. Lely, &c. These included originals of Lord Bolingbroke, his Wife, and Sister ; the Earls of Sandwich, Essex, Grantham, and Shaftesbury ; Cromwell, Ireton, Mary de Este, Henrietta Maria, Arabella Stuart, James the First, and Charles the First. The following are the principal lots, with the prices they fetched, many of which were considered very small:—James, Marquis of Hamilton, by Vandyke, £20. Henry St. John, the celebrated Lord Bolingbroke, 19 guineas. Edward Montague, first Earl of Sandwich, the British Admiral who brought over Charles II., and fought the Dutch so gallantly

in the year 1665; by Walker; 19*l*. There were several other fine portraits by Walker, viz. Robert Earl of Essex, the Parliamentary General; this picture, which belonged to the late Marquis of Townshend, sold for 10*l*. Lord Viscount Mansfield, eldest son of the celebrated Duke of Newcastle, 2*l*. Sir Charles Lyttleton, an active partizan of the house of Stuart, and a Brigadier-General, 1*l*. 10*s*. William Duke of Cumberland, with his favourite Dog, by Zoffany, 10*l*. Archbishop Herring, by Ramsey, 3*l*. 15*s*. George Monk, the renowned Duke of Albemarle, and the Restorer of the Stuart Family, 19*l*. 10*s*. Christopher Duke of Albemarle, his only son, in whom all his titles became extinct, 5*l*. Rubens and his Wife, by Rubens, 2*l*.—Among the portraits by Sir F. Lely, were the following: Catharine Sedley, Baroness Darlington, and Countess of Dorchester, 3*l*. 10*s*. John Ginckle, Earl of Athlone, 3 guineas. Arnold Ivost Van Kepple, Visct. Bray, the first Earl of Albemarle, of that name; 8 guineas. George Villiers, second Duke of Buckingham, 2 guineas. Nathaniel Crew, Lord Bishop of Durham, one of the Seven Bishops, 2*l*. 3*s*. Lionel, Duke of Dorset, with a view of Dover Castle, by Kneller, 9 guineas. Thomas Thynne, first Viscount Weymouth, by the same, 5 guineas. Mary D'Este, and her Infant Child in her arms, pursued by soldiers on her going away to Rochester, 4*l*. Admiral de Ruyter, the famous Dutch Admiral, 5 guineas. Two Portraits after Vandyke,—Henrietta Maria, Queen of Charles the First, and daughter of Henry the Fourth of France, 5 guineas. Elizabeth Barnham, Countess of Castlehaven, 2 guineas.—Lady Arabella Stuart, a curious picture on pannel, by Zuccherro, 19*l*. James the First, on pannel, by the same, 2 guineas. Henry Auverquerque, Earl of Grantham, one of King William's Generals in the Revolution of 1688, by M. Doth, 15*l*. A very curious picture of George the Second and his Ministers, by Hogarth, 4*l*. 14*s*. 6*d*.

Admiral Sir John Pennington, 3*l.* 15*s.* Lord Francis Villiers, a whole-length, by La Fage, 3 guineas. Mary C. D. Champs Maresilly, Marchioness of Vilette, neice of Madame de Maintenon, 15*l.*

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## PICKERING'S PUBLICATION CATALOGUE.

The days of Bibliomania are said to be extinct; and certainly the market for black-letter is at a lower ebb, than any young Collector can remember it to have hitherto reached. But if we extend this invidious appellation to the revival of Early English Literature in general, it will be found that the taste for reprinting the good old worthies of Elizabeth and Charles still holds its ground, perhaps with unabated vigour. And great need have we of such a continuance; were there no such antidote to the feeble temperament of our diurnal scribblers, the language we profess would speedily evaporate into froth and foam. Perhaps the middling routine of authorship was never in so deplorable a dotage, as at the present day; what with our mawkish novelists, our loathsome auto-biographers, and our senile sentimental poetesses, it is enough to sicken the very heart of man with pity and disgust.

In the department of study we here venture to recommend, Mr. Pickering has issued a Catalogue, exceeding, in extent, every similar announcement that has fallen under our notice. And it is no less with a view towards giving this announcement what little publicity may be obtained through the pages of "The Crypt," than for the amusement of so desultory an occupation, that we propose to wile away the next ten minutes in turning over the pages of the aforesaid Catalogue; where we may occasionally interpose a word or two in our passage.

XIII. XIV. King Henry 8th.'s Household Book, now first edited from the original M.S.—and, The Northumberland Household Book, re-edited from

Bp. Percy's Edition—by Nicholas Harris Nicolas, Esq. It is chiefly in labours of this class, illustrative of the manners, the costume, the furniture, the language, the customs, and the expenses of our great-grand-fathers, and their sires, that Mr. Nicolas has acquired a reputation, surpassing that of all previous Antiquaries. The present volumes, it must be confessed, afford ample scope for the display of such acquirements. The *day-book* of the volatile and mercenary Monarch admits a glimpse, not only into the regulations of his domestic establishment, but, in some measure, into his own conduct and character. The expenses of poor Lady Boleyn are minutely noted down, and the King's signature is attached to every month's accounts.—Dr. Percy's work has been long known, and its estimation may be rated by its present rarity.

XVI. Chaucer's *Canterbury Tales*, by Tyrwhitt. Why are not the other works of this extraordinary poet uniformly put forth? Tyrwhitt was unquestionably an editor of unusual talent and research, but let us hope the race is not extinct: there have been some excellent articles on Chaucer in the *Retrospective*. And why should not Gower and Lydgate be added?

XXI. Christopher Marlowe's *Poetical and Dramatic Works*. Does that mean, that his *Dramatic* works are *not Poetical*? Who is guilty of the assertion? **Kit Marlowe was a man without any parallel. Wretched in his life, and most wretched in his death, he has hitherto been known only as a drunkard and a debauchee. But to posterity his bequest is invaluable. Beauty in one hand, and sublimity in the other, were ever obedient to his beck. No poetical reader can dispense with him, now that he can be procured. But it is a pity his editor has done so little for his subject; the biography is scanty, the notes scantier; and so carelessly were the volumes prepared for the printer, that Ovid's *Elegies* are first given from a**

*reprint* of the oldest and *incomplete* edition, and afterwards from an original of the second and perfect edition; which, though by no means an unheard-of volume, had escaped the Editor's notice, until the former was completed. There is neither Index nor Glossary.

XXV. The Poetical Works of William Collins; by the Rev. A. Dyce. A complete and admirable edition of the most interesting of all our minor poets. Johnson's Life is followed by the Editor's remarks, with additional Notes by Mitford, and a list of various Editions. To the latter we are enabled to add one, printed at Colchester, in 1796, entirely in italic type, with critical annotations; apparently got up by an admirer of the poet for presents among his own acquaintance. Various notes are likewise subjoined to the poems by Mr. Dyce: but we must add a few words on the "Song, the sentiments borrowed from Shakspeare." It was attributed to Collins at the suggestion of Mr. Park, who, however, had himself forgotten on what authority he so assigned it. Now, this Song appeared for the first time, anonymously, in the General Evening Post for March 6th, 1788. This was thirty years after the death of Collins; yet it was in this very year that the poet's reputation became more than ever a subject of discussion, inasmuch as the long lost M.S. of his Ode on the Popular Superstitions of the Highlands was at this time discovered, and communicated by Dr. Carlyle to the First Volume of the Edinburgh Philosophical Transactions. Yet no hint is here given, nor in any subsequent number of the above newspaper, of Collins being considered as the author. To whomsoever it may be justly allotted, we observe, in the new edition, but one variation from the original now before us:

V. 18. "The youth, *who lov'd so well.*" Dyce.

"*Belov'd so well.*" *Ev. Post.*

But, to return to the celebrated Highland Ode. Mr. Dyce appears not to be aware, that several of the stanzas were professedly offered as interpolations by Dr. Carlyle himself. This information we derive from the source before quoted, where Stanza 13 is given as the Doctor's, with the following variations :

V. 207. "Ye splendid friths." *Dyce.*

"Ye spacious friths." *Ev. Post.*

V. 213 is altogether omitted in the *Ev. Post.*

V. 215. "Drummond's classic shade." *Dyce.*

"Drummond's social shade." *Ev. Post.*

V. 216. "From Tiviotdale each lyric flower." *Dyce.*

"From Tyviot's dale each classic flower." *Ev. P.*

V. 217. "And mourn — where Willy's laid." *Dyce.*

"And mourn — the widow'd maid." *Ev. Post.*

"V. 221. To him I lose." *Dyce.*

"To him I love." *Ev. Post.*

We have something more to say in connection with Collins, which had better be reserved for our next Number.

XXVI. The works of George Peele, now first collected; by the Rev. A. Dyce. Peele is principally known through the praises of the Retrospective Review: but he was a beautiful poet, and in true dramatic style. Let us recommend to the worthy Editor the Poems of Abraham Fraunce. His "Ivy-Church" is rather to big, or we have often longed to reprint it in "The Crypt."

XLVI. Thomas a Kempis de Imitatione Christi. A very pretty little book, printed, with ornamental capitals, by Combe of Leicester. The Memoir, by Charles Butler, is in *English*, but written with ease and ability. He leans in favour of Kempis, as the real author, against the pretensions of Gerson.

XLIX. The Journal, or Itinerary, of Bishop Beckington, preparing by Mr. Nicolas. This is a volume of similar nature with the Household-books before mentioned, and we have reason to expect it



will be edited with equal care and erudition. Beckington was a distinguished prelate, in the time of Henry 6th, and his name is for ever interwoven with the rise and splendour of Wells Cathedral. We trust he will one day come under the pen of Mr. Cassan. It has been our good fortune to pass more than one hour in examination of the Bible he presented to New College, Oxford, written partly by himself, and partly by his intimate friends, in most gorgeous characters, upon vellum, richly and delicately illuminated. His "Claim of the Kings of England to the Crown of France," is preserved, in Latin, among the Cottonian M.S.S.

LVII. *Philobiblon*, or the Love of Books, by Richard de Bury. The original treatise is rare, and highly esteemed; what may be the recommendations of an English Version, will mainly depend on the qualifications of the translator; but we should pause a little on the propriety of such a metamorphosis.

LVIII. *Holbein's Dance of Death*. If the plates of this volume are really fac-similies of Holbein's wood-cuts, executed with spirit and fidelity, with the text in Latin, French, and English, and ample notices, biographical and bibliographical, we shall welcome it heartily, and will predict an abundant sale both here and on the Continent.—We long to see Hogarth in good hands; will no one venture on a complete edition of his works, to be issued in numbers, on a moderate scale, and at a reasonable price?

LXX. *Fox's Book of Martyrs*, by the Rev. T. F. Dibdin, D.D. All our struggles for the pure faith have hitherto been only by-play: Milner and Sturges, Southey and Butler, Phillpotts and Canning, have been merely sparring for amusement. But now we are come to earnest; what bloodshed and devastation must ensue! Dr. Dibdin has "entered the arena," and means to knock down the Pope and his Cardinals with twelve volumes of John Fox! Observe with what mysterious solemnity the PRESENT

**CRISIS** is marked out in *capitals*, that strike terror to men's bosoms! But we have no right to murmur, when so formidable an engine of orthodoxy is offered us in so *cheap* and *convenient* a form; that is, measuring not more than two feet upon the shelves, and at an expense of hardly ten guineas, binding included,—the very “Valpy's Thesaurus” of Polemical Theology.

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**ANECDOTE OF SIR CHRISTOPHER WREN.** During the building of St. Paul's, a country carpenter applied to the overseer of the workmen for employment as a carver. The overseer smiled at the man's temerity, on hearing he had never worked in London. This was observed by Sir Christopher, who, calling the man to him, asked what he had chiefly worked in the country? Pig-troughs, &c. was the answer. Well then, said Sir Christopher, let us see a specimen of your workmanship in a sow and pigs. The man returned in a few days, having performed his part with such exquisite skill, that he was immediately employed; and, in fine, executed some of the most difficult parts in the Cathedral, to the astonishment of all who knew the circumstance.

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**LONDON UNIVERSITY.** The splendid anatomical Museum of Soemmering, Frankfort, has been purchased by the London University, at the sum of 5000 guineas. This collection contains, of course, all the Professor's invaluable specimens, prepared for his work on the eye. There are also seven hundred specimens of diseased bones, above 50 of which are of animals; these are great rarities, as animals seldom die of those chronic diseases, which affect the bones. The number of the skulls of animals is 260. The number of complete skeletons is uncommonly great, and there is a vast variety of every description of anato-

mical preparations. The formation of this extraordinary collection was an object, to which the attention of Professor Soemmering was devoted during his long and eminent career. Among the valuable works of the same Professor on anatomy and physiology, there is one of particular celebrity, an *Essay On the Seat of the Soul, or the Thinking Faculty*. After shewing how certain nerves enter the substance of the brain, he detects nervous filaments floating in the liquid of the ventricles. He conjectures that that liquid may be the organ of thinking, and discusses the question, how far a fluid may be capable of performing that office. Among his illustrations, he observes, that children afflicted with hydrocephalos are remarkable for intelligence, and the rapid developement of all their mental faculties, until the disease arrives at a certain stage. This disease is an undue increase of the fluid in the ventricles of the brain.

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## GOLDSMITH AND SHAKSPEARE.

*Mr. Editor,*

It is well known that Goldsmith entertained but little veneration for the works of our wonderful Dramatist. Among his Essays on various subjects of Poetical Criticism, is one on Metaphors, comprehending a remarkable analysis of Hamlet's famous Soliloquy, which he calls "a heap of absurdities, whether we consider the situation, the sentiment, the argumentation, or the poetry." Now, Sir, I have a respect for the genius and the taste of Goldsmith, and I consider that his judgment on any topic of literature deserves at least to be listened to. But I bear an affection towards Shakspeare a thousand-fold deeper and more tender, than what I have ever felt for the works alone of any other writer whomsoever. And in proportion to my esteem for the former, I feel it a duty to examine his strictures upon the latter.

The Tragedy of Hamlet is unquestionably one of the most extraordinary productions of any human brain; and the chief character of that Tragedy is a conception, which, like nature itself, an ordinary man must feel to be totally beyond the fathoming of his own intellects, while it harmonizes, at every turn, with the indisputable laws of feeling and of instinct. Whoever admits thus much, (and no man above the dull perceptions of the vulgar can deny it) he will also admit, how difficult a task the dissection of such a character must prove, and how dangerous any censures, founded but on a partial and imperfect intuition.

"Hamlet," says the critic, "is informed by the Ghost, that his father was murdered, and therefore he is tempted to murder himself, even after he had promised to take vengeance on the usurper, and expressed the utmost eagerness to atchieve this enterprise. It does not appear that he had the least reason to wish for death; but every motive, which may be supposed to influence the mind of a young Prince, concurred to render life desirable,—revenge towards the usurper, love for the fair Ophelia, and the ambition of reigning." These would indeed become potent incentives to activity and spirit in the breast of many a youth. But how was the mind of Hamlet prepared for such impressions? His natural disposition was thoughtful and melancholy; and now his beloved father's end, his mother's incestuous union with a detested uncle, and, particularly, the mysterious conduct and communications of the wandering spirit, had encreased his natural tendency to solitude, to reflection, to abstract reasonings, which, but for strong and early piety, must have lured him into scepticism. Ophelia's love,—doubtful, perhaps, in its propriety, and hazardous in its effect,—might almost tinge with insanity a mind thus eccentric and excited. That he seriously meditated on self-destruction, there is no sufficient reason to conclude; that he reasoned on such a subject, was neither unnatural nor inconsistent.

But let us advert to a second objection. "Besides, when he had an opportunity of dying, without being accessory to his own death; when he had nothing to do, but, in obedience to his uncle's command, to allow himself to be conveyed quietly to England, where he was sure of suffering death; instead of amusing himself with meditations on mortality, he very wisely consulted the means of self-preservation, turned the tables upon his attendants, and returned to Denmark."—That man must know but little of human nature, who could suppose that, to a desponding mind, there is no distinction between suicide and submitting to be murdered by another person: or that he, who was bent on slaying himself, would consent with indifference to be assassinated by a ruffian. I shrewdly suspect, that, were a man standing with a drawn dagger in his hand, on the point of plunging it into his own bosom, and to observe an enemy at that moment draw near to kill him, he would thrust that very dagger into the heart of his opponent, rather than voluntarily become the victim of another, though firmly bent on immolating himself.

Goldsmith at once assumes that the madness of Hamlet is disguised; I am quite convinced that it was, in part, real, and that the very circumstance of his counterfeiting so awful a despondence, becomes a proof of his really being, in some measure, so afflicted. This circumstance it is necessary to bear in mind, before we proceed to investigate "in what manner he argues on this subject."

The question is, then, "To be or not to be;" *not*, as the commentator, for the sake of entangling his author, would have it, "to die by my own hand, or live and suffer the miseries of life,"—but, whether it *becomes me*, as an exploit of courage, "whether 'tis nobler in the mind" to endure the servitude of life, or to tempt the perils of death. He does *not*, therefore, in the three following lines deviate from his original proposition; for the question *was not* whether he

should die, but whether it were the manlier course to die; this is the main drift of the whole soliloquy, which Goldsmith did not comprehend.

Our Critic next quarrels with the two-fold expression, "That undiscovered country, from whose bourne no traveller returns;" on the first point, because Hamlet's religion must have discovered the nature of after-life to him; on the second, because "he had just been conversing with his father's spirit, piping hot from Purgatory, which is presumed to be not within the *bourne* of this world." But who shall presume to say, that even the blessed light of revelation has unfolded to man the scenes and destinies of futurity? To what does the aggregate knowledge of the best, the humblest, the most learned Christian, on this subject amount? To a general assurance of eternal bliss or torment, according to the deeds done here in the flesh. With the doctrine of Purgatory I am unfit to wrestle, because I treat it as a shadow; yet I imagine that the most rigid Catholic would scarcely include it in the ultimate and immutable condition of the departed spirit. But, to proceed; the uncertainty of this future state

"Makes us rather bear the ills we have,  
Than fly to others that we know not of."

It is again objected, that some knowledge of the other world is here implied, and "that there must be *ills* in that world, though what kind of *ills* they are, we do not know." In truth, the expression implies more; it intimates, not only that there are ills in futurity, but a conviction in the speaker, that, were he to liberate himself from the ills of this life, he would be incurring those ills of futurity,—he would "*fly to others*." But this is, in fact, one of the most eloquent touches of nature imaginable; though Hamlet, but the moment before, expresses his ignorance, or, at most, but a "*dread* of something after death," he now, on comparing the drawbacks of life with those

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of death, admits, in his fear of the latter, a *certainly* of inherent evil. So true is the remark of Lord Bacon, that "People fear death, as children fear to go into the dark;" not from a knowledge of its terrors, but from a natural foreboding that there are terrors therein, even though vain reason and philosophy may have instructed us to the contrary.

"Thus conscience doth make cowards of us all:" Goldsmith has altogether mistaken the meaning of the word *conscience* in this passage; it alludes to nothing that lay heavy on the speaker's mind, or inspired him with a rational fear of future punishment; it implies simply *consciousness, innate perception, instinct*.—"To say, we end the heart-ache." "To say it," says the Essayist, "was of no consequence, unless it had been true." But here again the objection is founded on a mis-apprehension; Hamlet is *weighing or balancing the word*; to die—as though *I should say, to sleep—no more;—and that, by a sleep, I should end the heart-ache.*"—There is no difficulty whatever in these explanations; for such they really are, and not a laboured apology for any inadvertencies of the poet. At the same time, we should remember, Sir, that a dramatic soliloquy is not to be tied down to the rigid accuracy of a professed treatise; such severity would indeed become a fault, according to the Dramatic School of England, and very little consonant with our ideas of ease and freedom.

Shakspeare's metaphors are always remarkably forcible and significant; but his warmest admirers have always granted them to be occasionally strained and over-crowded. "To take arms against a sea," must stand among these delinquencies; but for the "slings and arrows of Fortune," the "long life of Calamity," "the whips and scorns of Time," "the spurns that patient Merit of the unworthy takes," (an expression, which Goldsmith has mis-quoted) and many others, thus catalogued for condemnation, no such apology is required. One of these unfortunate

passages I cannot forbear to particularize, as among the most exquisite metaphors that has ever occurred to me in the whole range of my poetical reading:

“And thus the *native hue of Resolution*  
“Is sicklied o’er with the *pale cast of thought*.”

Almost equally beautiful is that “shuffling off this mortal coil.” Goldsmith innocently asks, how a man can *shuffle off* a noise? But he ought to have perceived, that *coil* is here put for the winding up of a rope round a windlass or cylinder; and the idea is that of a suicide, *slipping* or *shuffling off* the rope, instead of permitting it quietly to unwind itself to its natural close.

Let me also point out the exquisite tone of sarcastic pleasantry, in which Hamlet purposely accommodates expressions of low and mean import to his reflections on the vanity of life.

“He himself might his *quietus* make,  
“With a *bare bodkin*.”

The mock solemnity of the pause is inimitable!

Such are the most important objections, brought by an eminent poet, against one of the finest speeches of Shakspeare. Several others I have not thought it worth while to notice, though I doubt if there be one which is incapable of a satisfactory reply. But I cannot conclude this letter, without remarking, with what meanness and dishonesty several of the quotations have been wifully mis-represented by the objector; as any one will find, who will compare the *Essay* with the original speech. This is conduct, which no purpose can excuse or palliate; for mis-apprehensions of the sublimity of Shakspeare we may find an excuse, in that homeliness of intellect, which treats all beyond its own comprehension as “*vanæ species*” and “*ægri somnia*.”

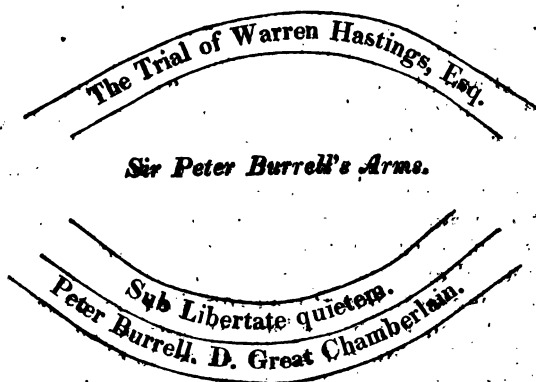
I am, Sir, Your’s respectfully,

Dec. 17. 1827.

AVONING.



**Trial of Warren Hastings.**—The following was the form of a Peer's ticket of admission to Westminster Hall on this celebrated occasion.



At the corner, the title of the Peer, with his seal.

When the above ticket was presented, the receiver at the door tore off a corner of it, and returned it.

The motto of *sub libertate quietem* is the remaining part of a sentence, written *impromptu* by the celebrated Algernon Sidney in the *Album*, when he was on his travels in Sweden. That book being presented to him, as is the custom, to insert any sentence or motto conformable to the writer's sentiments, the patriotic Sidney instantly wrote the following:

*"Manus hæc, inimica tyrannis, ense petit placidam sub libertate quietem."*

## THE OLDEST ENGLISH COMEDY.

The last Number of *The Edinburgh Review* contains an article, displaying a great deal of curious learning with regard to the Theatres of Italy and France; but without a syllable on those of Spain, only a short paragraph on the German Drama, and a page or two respecting that of England. It is not our present

intention to attempt a remedy for these deficiencies; our sole object, in noticing the article, is, to correct a remarkable and important error in that part of it, which relates to the productions of our own stage. The fact is, that the writer has followed the opinion of Malone, Steevens, and others, who have entered into the history of our ancient drama; and we can hardly blame him for doing so, as they are generally safe guides through a path, which will, at all times, be dark and intricate. Modern research has, however, thrown new light upon it, which had not reached them, and with which the writer of the article in question was also unacquainted.

The mistake, into which he has fallen, refers to the ancient comedy, called "Gammer Gurton's Needle," which he asserts is "the first approach to any thing like a regular Comedy in our language." (*Edin. Rev.* No. 92; p. 383). The date assigned by him to the performance of it is a misprint of 1522 for 1566, obvious to every body who knows any thing of the matter, and is not, of course, the error we allude to, which is embraced in the quotation above made. There exists a regular Comedy in English, many years older than "Gammer Gurton's Needle;" for it was the production of a distinguished man, who died, at an advanced age, about a year after "Gammer Gurton's Needle" was performed; it bears the title of "Ralph Roister Doister," and is known to have been in existence in 1551, fifteen years before "Gammer Gurton's Needle" was performed, and when Bishop Still, the author of the latter Comedy, was only twelve years old. It has been proved, that the writer of "Ralph Roister Doister" was Nicholas Udall, who, early in life, had been a dramatic author, and produced verses for a pageant on the entrance of Anne Bulleyn into London. The editor of the new edition of "Dodsley's Old Plays" first established the intimate connection between Udall and "Ralph Roister Doister."—(See D.O.P. v. II, p. 3; Edit. 1825.)

—The play itself was only discovered a short time ago, and deposited by the owner in the library of Eton College, after a reprint, limited to a few copies, had been made of it. Udall, its author, was successively Head-Master of Eton and of Westminster.

It has been regretted that "Gammer Gurton's Needle" merely refers to vulgar country manners and rustic incidents. "Ralph Roister Doister," on the contrary, contains the adventures of a fortune-hunter in London, in his courtship of a wealthy widow, assisted by his servant, whose character is found in his name,—Matthew Merrygreek. There are eleven other persons in the Comedy, of various peculiarities, and the whole piece is a curious representation of town-life in the reign of Queen Mary: it appears by the Epilogue that she was then on the throne. The piece is regularly divided into five acts, each containing a certain number of scenes. The following lines shew the fashionable reading of the day; they are spoken by Merrygreek, who humbugs and flatters the vanity of the hero, his master:—

"Who is this, saith one, Sir Lancelot du Lake?  
 Who is this, Great Guy of Warwick? saith another.  
 No; say I, it is the thirteenth Hereules's brother.  
 Who is this? noble Hector of Troy, saith a third;  
 No; but of the same nest, say I, it is a bird.  
 Who is this, Great Goliah, Sampson, or Colbrand?  
 No, say I, but it is Brute of the Alie Land.  
 Who is this, Great Alexander, or Charl-le-maine?  
 No, it is the tenth worthy, say I to them again."

Various songs are interspersed, most of them written with great facility for that age, as may be judged by the following specimen:—

"Whoso to marry a minion wife  
 Hath had good chance and hap,  
 Must love her and cherish her all his life,  
 And dandle her in his lap.

"If she will fare well, if she will go gay,  
A good husband ever still,  
Whatever she list to do or say,  
Must let her have her own will.

"About what affairs soever he go,  
He must shew her all his mind;  
None of his council she may be kept fro,  
Else he is a man unkind."

Excepting for the abbreviation of the word *from* into *fro*, (which we still preserve in the phrase "walk to and fro"), this song might have been written yesterday. The whole piece is highly interesting, as a picture of manners, and is far from being deficient in dramatic merits. The *unique* original is, unluckily, without a title page, so that the precise date of its publication cannot be ascertained. It is, however, a singular coincidence, that Thomas Hacket had a licence to print it in the very year, when "Gammer Gurton's Needle" was first performed, and very shortly before the death of Nicholas Udall. That such a play had once existed, was known long ago; and we hope, that whoever publishes a *Supplement to Dodsley's Old Plays*, will not fail to include this, extrinsically and intrinsically, most valuable relic, among the additions.

### *Elegant Rebuke of the late Archbishop of York.*

A Gentleman once waited upon Dr. Markham, to inform him that the Rev. Henry Goodridge, a very respectable Clergyman, well known in the North of England, kept race-horses. "No, you don't say so?" replied his grace. "Yes," said the busy, meddling informant, and he has actually entered one of his horses to run at the ensuing meeting at Doncaster." "Then," said his Grace, "I'll bet you a guinea he wins."

## CHRIST-CHURCH, HANTS.

Among the magnificent remains of Norman Architecture in Great Britain, it would be difficult to find, in one County, so rare an assemblage, as a Hampshire Antiquary can boast of, in Winton Cathedral, and the Churches of St. Cross, Romsey, and Christchurch. Nor is the last mentioned by any means inferior to the others in interest. On the contrary, its commanding site, whether beheld from a distant approach, or surveyed from its own eminence, with its ruined castle on one side, the Avon rushing at its feet, the sea with its rocks and promontories beyond, and the Islands of Wight and Purbeck in the distance, is peculiarly grand and imposing; while the numberless traces of ancient enrichment on its own walls, contrasted with the lighter additions of a later age, almost bewilder the mind with the variety of objects to be examined.

The exterior of the Church, independent of the scenery around, is of itself singularly fine; the vast height, which runs throughout its entire extent, the broken outline of the transept, the capacious and elegant porch, and the lofty proportions of the tower, fail not to arrest the rudest passenger's observation. Of the parapet, pierced with enormous quatrefoils, a remnant only remains, and many other features present but a mass of noble ruins. The transept, in particular, with its treble tier of Norman Arches, and its round tower at the angle, leaves us to regret the dilapidations of its original grandeur. The ornaments of the said tower are very remarkable; consisting of ropes, carved diagonally on the solid stone, and crossing like net-work, at intervals of about a foot. Capt. Grose always spoke with particular delight of this fragment, which seems to represent the binding together of the masonry, and securing it to the main building.

The Porch is of immense size, and almost detached

from the Nave; the Archway is of the early pointed era, very deep, with Purbeck shafts; the angles of the buttresses are squared off, and the muniment windows are now blocked up.

The square Tower rises from the West end, and is of still later execution. The door is small, and supplied by a modern hand. The window is of admirable proportions, and may have been once of splendid effect; but all the upper part, comprised within the arch, is now plastered up, while the immense altitude of the lower part, divided into six lights with a single transom, renders it rather deficient in stateliness and dignity. Above, stands a most beautiful niche, with its statue still surviving. The fourth story is decorated with two elegant windows of double lights; over which runs a row of pierced quatrefoils, surmounted by a square parapet, and that, again, by angular pinnacles, mean and modern.

The three first stories of this tower, which occupy the height of the Church itself, are open from within; but, notwithstanding the excellent outline of the great window, the interior space is rather an inharmonious adjunct to the massive grandeur of the Nave. Indeed, the whole aspect of the latter would bear comparison with any thing of the kind in England. Peterborough, perhaps, more than any other, resembles it; but there are many wide distinctions between them.

The walls, North and South, rise upon seven stately Norman Arches, supported, not on single columns, as was at first usual, but on clustered shafts of rather later date; the bases are mostly mutilated, and some of them badly repaired. The entire surface of the flat walls is filled in, partly with hatched mouldings, and partly with an ornament resembling the scales of a fish, for which, we may presume from the maritime situation of the town, they were really intended. The triforia are composed of two smaller circular arches encompassed under one of wider dimensions; the central column standing detached

from the main wall. One of these columns, on the South side, is remarkable as being covered with rope-work, exactly similar to that round the Transept Tower, though, of course, of smaller proportions. Several others appear to have been once decorated, and a variety of fret-work, some of it rare and curious, may be traced in this portion of the building. The clerestory windows, which are of less antiquity, contain two lights; a passage runs through them, as usual. The roof is certainly Gothic, but of very late, and by no means elegant, design; it has probably supplanted a more ancient and more honourable coverlet. The font, which stands too conspicuously in the centre of the Nave, was designed and presented by John Draper, the last Prior of the Monastery to which the Church belonged. It is of *stone*, in the elegant, perhaps too elegant, taste of Henry the 8th, and is *painted white*.

Of the Aisles, it will be sufficient to state, that they are of very different characters; that on the South being the primitive Norman, sadly mutilated, but teeming, at every step, with some valuable sculpture or moulding; that on the North has been rebuilt with the great Porch, and, though less curious, is extremely good, and in tolerable preservation.

This part of the church is fitted up (and very badly, as too often happens) for the celebration of public worship. The Transepts are, even now, as we write, undergoing a woful metamorphosis for the reception of pews and galleries. It is one comfort, that such interpolations do not of *necessity* interfere with the main strength and beauty of the edifice, though it is not uncommon to find its solidity, as well as its appearance, injured by the innovation. The same may be said of that still more barbarous, as uncalled for, custom, of white-washing, or yellow-washing, the interior walls of churches. There is nothing in the composition employed, which would naturally injure the stone-work behind; perhaps the

outward incrustation might rather serve to defend the walls from damp air and injury; but the process for removing it is difficult, and, besides the havoc committed in that operation, it is probable that many ornaments have been unconsciously destroyed, which lay hid under successive coats of wash and plaister. To the labours of the Rev. W. Bingley, the celebrated Naturalist and Antiquary, the inhabitants of Christchurch are mainly indebted, for having rescued their venerable Abbey, with safety, from this perilous affliction.

The window of the South Transept is short and wide, consisting of six lights; the roof execrable. In the opposite Transept, the rafters are, in like manner, excluded by a lath and plaister ceiling. The window, likewise of six lights, is much taller than its corresponding neighbour. On the East wall are remains of Norman arches; and, on the West, is a space, which, as it now stands, might not improperly be termed a Transept-Aisle; but which was in fact, we believe, once occupied by a private oratory or chancel. It is partitioned off from the Transept by two elegant arches of unequal size, with which two windows in the outer wall exactly correspond. The space between the Nave and Choir was originally crowned by an open Lantern; but the tower has long ago either fallen or been taken down, and is now supplied by a flat, meagre ceiling, totally at variance with all knowledge of architectural science, and a disgraceful termination to the four gigantic arches, which still support the centre. The Choir-screen presents a ruinous, yet interesting, appearance; it would seem to have once occupied a more appropriate station, as an altar-screen, being chiefly conspicuous for ten large niches, once the receptacles for so many images; the canopies of which remain, though sadly mutilated and disfigured.

*(To be concluded in the next Number.)*



## BIBLIOGRAPHICAL SCRAPS.

In the Library at Holland House are four volumes of M.S. plays, by Lope de Vega. The First Volume contains three plays in the hand-writing of the author himself. They were purchased by Lord Holland, during his travels in Spain.

At a recent sale by Mr. Stanley, twenty M.S. Letters of Voltaire, being his Correspondence with Monsieur Prault, his bookseller, at Paris, and addressed to Madame Prault, were knocked down at eight guineas. Among them was one in English.

The Duke of Sussex has lately purchased, at Evans's, a most extensive and valuable collection of upwards of seven hundred Tracts, nearly all written in German, relating to the Reformation. This collection was formed by Dr. Klotz, a German divine, and is supposed to be unrivalled in this country. The Duke gave thirty-five guineas for the lot.

Sir Joseph Banks's valuable Library of Natural History, which contains upwards of fourteen thousand volumes, has just come into the possession of the Trustees of the British Museum, as a sort of posthumous benefaction.

## TO CORRESPONDENTS.

A. B. has our best thanks for his valuable communication: we only regret, that it could not be inserted in our *Christmas Number*.

A Correspondent proposes to translate the "Epigram on Mr. Morgan," who saw no other way of getting over the Euphrates, but by *a-bridging* it.

## No. XI, on the First Day of February.

RINGWOOD: Printed and Published by W. Wheaton, with whom Communications, addressed (free of postage) to the Editor, may be left. Sold, in London, by Baldwin & Cradock, Paternoster Row; Pickering, Chancery Lane; and Nattali, Tavistock Street, Covent Garden. Also, by Robbins & Wheeler, and Jacob & Johnson, Winchester; Brodie & Dowding, Salisbury; Fletcher, Southampton; and Tucker, Christchurch: and may be regularly supplied through any Bookseller, in Town or Country.

# The Crypt,

OR, RECEPTACLE FOR THINGS PAST.



No. XI.] FEBRUARY 1st. 1828. [Price 1s.

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“The sacred Store-house of our predecessors,  
“And guardian of their bones.” *Shakspeare.*

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## THE DANCE OF DEATH ;

*A New Ballad.*

There lay a city, sunk in sleep,—  
(In vain you'd ring and knock)  
Its sobs were hoarse,—like theirs who weep,—  
Its snore majestic and deep,  
Though scarcely nine o'clock.

Upon that city, dark and dull,  
DEATH look'd, and long'd to shake it ;  
He bent his bow, yet paus'd to pull ;  
He ponder'd o'er his quiver full,—  
Yet knew not how to wake it.

“A Dance! St. John will lend his room,—  
“ (Thrice blest, with me who barter!)  
“Come, imps of mirth and music, come,  
“I'll take in hand the double drum,  
“And beat up all their quarters!”

From house to house, from street to street,  
Through city, suburb, soke,  
Rous'd by strange thunder to the treat,—  
(Death's marrow-bones that drum did beat)  
O wonderful!—they 'woke !

H

Then in the dark were daubs prepar'd,  
 (For light that city loves not,)  
 As paint, and gum, and chalk, and lard,  
 And other slops, which e'en a bard  
 To mention it becomes not.

Then many a rag each dame recalls,  
 Of laces, silks, and leathers,  
 Shoes, flounces, furbelows, and shawls,  
 And many a bantam's death forestalls,  
 To search its tail for feathers.

AVARO, in his sleep, "Good lack,"  
 Cried,—“save my farthing candle!”  
 While “Clubs are trumps!” bawl'd LADY CLACK,  
 (That comes of lying on your back,)  
 Her sister mutter'd scandal.

High in a garret, rent and patch'd,  
 Lay VINDEK, “Nom du Diable!”  
 And, 'midst poetic eggs half-hatch'd,  
 Gnaw'd to its nib the pen that scratch'd  
 His last unfinish'd libel.

Up, at that noise, he leap'd, and tore  
 His dressing-gown its peg off;  
 Then bravely by St. Andrew swore,—  
 “This very night one satire more,—  
 “I dreamt I'd cut a leg off!”

Now shouts of glee the town assail,  
 The Close stands open wide;  
 The Barrack-wall its prisoners scale,  
 And Work-House, Hospital, and Gaol,  
 All swell the motley tide.

And some are in their glory now,  
 Who borrow'd finery don;  
 Some vainly hide the peeping brow,  
 And some aside the old mask throw,  
 To put a new one on.

DEATH danc'd with all ; he seized the Russ,  
 Though his bear-skin growl'd defiance ;  
 He taught him the Balance of Pow'r to discuss,  
 And begg'd to be join'd with *him* and *us*,  
 To form a new Triple Alliance.

He seiz'd the Greek, he seiz'd the Turk,—  
 (Distinctions how should he know ?)  
 He seiz'd them, spite of blade and dirk,  
 And taught them hotter and merrier work,  
 Than the guns of Navarino.

He seiz'd the fat Alderman, spite of his gout ;  
 Tho' his flesh shook and flapp'd like a jelly,  
 To a lively Fandango he canter'd him out,  
 And hurl'd him and twirl'd him around and about,  
 Till he danc'd down a tun of his belly.

He seiz'd the grave Parson, in spite of his band  
 And his office as Clerk of the County ;  
 He shew'd him his glass with its nut-shell of sand,  
 And warn'd him that more would be ask'd at his hand,  
 Than the fooleries, mis-call'd "Bounty."

He seiz'd the prim Leach ; there were plenty of these,  
 For they smelt the Pale Horse and its Rider ;  
 He bought a few subjects, paid half-guinea fees,  
 And added one more to their learned Degrees,—  
 S. P.—or, the Sexton's Provider.

They danc'd and danc'd the livelong night,  
 Till morning 'gan to gleam ;  
 One smil'd, a second laugh'd outright,  
 A third set Herapath alight,  
 And VINDE<sub>x</sub> told his dream.

"Farewell, my Sons !" (so Death address'd  
 His colleagues in the grave-trade ;)  
 "Thus doubly arm'd, the world may rest,  
 "In you with Light and Wisdom blest,  
 "With Freedom—in the Slave-trade.

" Good May'r, adieu ! the faithless Nine  
 " No more thy streets shall tread ;  
 " Henceforth a worthier guest is thine,  
 " Henceforth a fitter empire mine,—  
 " THE CITY OF THE DEAD ! "

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**MARTIN LUTHER.**—Two years had not elapsed, from the time of LUTHER's first appearance against indulgences, before his writings found their way into Italy. In a letter addressed to the Reformer by JOHN FROBEN, a celebrated printer at Basle, the following information is conveyed :—" BLASIUS SALMONIUS, a bookseller of Leipsic, presented me, at the last Frankfort fair, with several treatises composed by you, which, being approved by all learned men, I immediately put to the press, and sent 600 copies to France and Spain. They are sold at Paris, and read and approved of even by the Sorbonists, as my friends have assured me. Several learned men there have said, that they for a long time have wished to see such freedom in those who treat divine things. CALVUS also, a bookseller of Paris, a learned man, and addicted to the muses, has carried a great part of the impression into Italy. He promises to send epigrams written in praise of you by all the learned in Italy : such favour have you gained to yourself and the cause of CHRIST by your constancy, courage, and dexterity." BURGHARD SCHENK, a German Nobleman, writes to SPALATINUS, Chaplain to the ELECTOR of SAXONY, under the date of September 19, 1520 :—" According to your request, I have read the books of MARTIN LUTHER, and I can assure you that he has been much esteemed in this place for some time past. But the common saying is—' Let him beware of the POPE ! ' Upwards of two months ago ten copies of his books were brought here and instantly purchased, before I had heard of them ; but in the beginning of this month, a mandate from the

POPE and the Patriarch of Venice arrived, prohibiting them ; and a strict search being instituted among the booksellers, one imperfect copy was found and seized. I had endeavoured to obtain that copy, but the bookseller durst not dispose of it."

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*A Copy of the Deed, between Sir Edward Nicholas, and the Corporation of Shafton, als Shaftesbury, in the County of Dorset, in Relation to ye Ceremony of the Prize Besome.*

This Indenture, made the 1st Day of May, in the 14th year of ye Reign of our Sovereign Lord, Charles the Second, by the Grace of God, of England, Scotland, France, and Ireland, King, Defender of the Faith, &c. Annoq. Dom. 1662 ; between the Honble. Sir Edward Nicholas, Knt. one of his Majesty's principal Secretaries of State, most honourable Privy Council, & Lord of the Manor & Liberty of Gillingham, in the County of Dorset, of the one part, & the Mayor & Burgesses of the Town and Borough of Shafton, in the said County of Dorset, of ye other part:—

WHEREAS, the sd Mayor and Burgesses of the sd Borough, for the Time being, and all the Inhabitants of the sd Borough for the Time being, by Prescription beyond the memory of man, have claimed, used, and enjoyed a Custom, Liberty, and Privilege, to take, fetch, and carry away Water at all times and upon all occasions from any of the Wells, and Springs of Water, in the waste and common Ground in the Tything of Motcombe, within the sd Manor and Liberty of Gillingham, to be used within the sd Borough; and likewise to dig, make, repair or amend, any wells or springs of Water within any the sd Wastes or Commons of Motcombe aforesaid, within the Manor and Liberty aforesaid, for the better preservation of the said Water for the use of the Mayor, Burgesses, and other Inhabitants of, or within, the sd Borough for the Time being; and, in Considera-

tion thereof, the said Mayor and Burgesses, by like Prescription, have yearly, on the Sunday or Lord's Day next after the Third of May, (commonly called Holy-Rood-Day) paid & performed this Custom and Service following, viz: The said Mayor, accompanied with some of the Burgesses and other Inhabitants of the said Town and Borough, have used to walk out of the said Borough into ye sd Manor and Liberty of Gillingham, into a Place there called Enmore-Green, where is a Pool of Water, and divers Springs and Wells; and, in that Place, to walk or dance Hand in Hand round the same Green in a long Dance, there being a Musician, or Tabor and Pipe, and also a Staffe or Besome adorned with Feathers, Pieces of Gold, Rings and other Jewells, (called a Prize-Besom) which Dance being ended, the said Mayor and Burgesses do, or some one by their appointment doth, tender and deliver unto the Bailiffe of the sd Manor of Gillingham, for the Time being, one Pair of Gloves, a Calve's Head, raw and undressed, a gallon of Ale or Beer, and two Penny Loaves of White Wheat Bread, which the said Bailiffe receiveth and carrieth away to his own use: The observation of which Custom on the Lord's Day occasioning some neglect of Divine Service, and being inconvenient to be continued, and to the intent some other Day may be now appointed, and for ever hereafter to be observed, for the Payment and Performance of the Custom and Service aforesaid, without any Prejudice nevertheless to the said Mayor and Burgesses and other Inhabitants of the said Town and Borough, in their Custom and Liberty of fetching Water as aforesaid:—It is hereby agreed by and between the sd Parties to these Presents, and the sd Sir Edward Nicholas, for himself, his Heirs, Executors and Assigns, doth covenant, promise, and grant and agree to and with the said Mayor and Burgesses & their Successors, that they, the said Mayor and Burgesses, and all other Inhabitants of the sd Borough

and Town, shall, or lawfully may, from Time to Time, and at all Times for ever hereafter, have and take Water for any their occasions to be used within the said Borough, from any Wells or Springs within any of the Wastes or common Grounds of Motcombe, within the Manor and Liberty aforesaid, and have and enjoy like Freedom and Liberty, to dig, repair and amend, any Wells or Springs of Water there, as fully as at any Time heretofore hath been used & accustomed; They, the sd Mayor and Burgesses for the Time being, yielding, paying, doing and performing, on their parts the sd recited Custom and Service, yearly and every year for ever hereafter on the Monday next before the Feast of the Ascension of our Lord God, and in the place where the same hath been anciently and accustomedly performed and done as aforesaid; which shall be as available to the sd Mayor, Burgesses, and all other the Inhabitants of the Town and Borough aforesaid, and as firm and good against him the said Sir Edward Nicholas, his Heirs and Assigns, for the continuance of the said Custom and Liberty, as if the same had been done and performed on the Day and Time anciently used and accustomed as foresaid.

And that this agreement may for ever hereafter be observed, kept, and preserved to posterity in time to come; It is further agreed that the same shall be published and inrolled, as well among the Rolls of the Court of the Manor of Gillingham aforesaid, as among the Rolls of the Court of the said Borough of Shafton. IN WITNESS whereof, as well the said Sir Edward Nicholas hath to each Part of these Indentures set his Hand and Seal, as the sd Mayor and Burgesses the common Seal of the sd Borough, the Day and Year abovesaid.

Edward Nicholas. (*His seal.*)  
 Peter King, Mayor. (*His seal.*)

Signed, Sealed, and Delivered by ye within named



Sir Edward Nicholas, in the Presence of John Nicholas, D. Neale, Will. Kraye, Cha. Whitaker, Joseph Williamson.

Signed, Sealed, & Delivered by ye within named Mayor of Shafton, of the sd Borough, by the Assent & Consent of the Burgesses of the sd Borough then present, and in the presence of Henry Whitaker, Ri. Green, Will. Chaldecott, Will. Bowles, Thos. Baker, Will. Younge.

Gillingham. ss. Ad Curm. Manerii. ibid. tent. Primo Die Julii. Annoq. Regni. Regis Caroli Secdi. Angliæ, &c. Quarto-Decimo. Hæc Indentur. innotat. in Rotu. Cur. Dict. Manerii.

W. YEATMAN, DEPUTATUS.

WESTMINSTER ABBEY.—A valuable discovery was made, a short time ago, in this magnificent edifice. It had become necessary to make repairs near the tomb of EDWARD THE CONFESSOR; when, by removing a portion of the pavement, an exquisitely beautiful piece of carved work, which had originally formed a part of the shrine of EDWARD's tomb, was discovered. This interesting relic, the work of the 11th. or 12th. Century, appears to have been studded with precious stones; and the presumption is, that, during the civil wars it was taken down for the purpose of plunder, and, after the gems were taken out, buried under ground (very near the surface of the earth), to prevent detection. We trust that this rare specimen of art, which is now deposited with the Dean, will not share the fate of some recent spoiliations from the same place, which were sent to the curiosity-shops for sale.

### W. COLLINS'S UNPUBLISHED POETRY.

†††The M.S. of the following Poem (on a subject of most interesting applicability to certain braggadocios) was formerly in the possession of the great Thomas Warton, to whom it probably passed

from his brother, the school-fellow and friend of Collins. In that family, we understand, it has always passed as a youthful production of the "Cicestrian Bard;" it bears the appearance of a school exercise, written out for the Master's inspection. If such it be, however, and the date of 1747 be that of the original composition, all claim to it on the part of the poet Collins must give way, as he quitted Winchester for Oxford, in 1740. Under this difficulty, an application was lately made to the Bishop of Hereford, the present Warden of Winchester College, by whose kindness we have obtained a list of every boy of that name admitted into the School within seventeen years of the above date; and we do not hesitate, to decide, that to none of them is there any reasonable probability for attributing the verses in question. Whether, therefore, it be, or be not, a school performance, the date must be rather assigned to the time when the transcript was made, and the tradition in favour of William Collins be permitted, in lack of more substantial authority, to predominate.

### HERCULES.

In ages that time has long since stole away,  
 Ere virtue by science was taught to decay,  
 Young Nature such lengths in her wantonness run,  
 That she now and then gave us a monster for fun:  
 Strange Hydras, & Dragons, and things without name,  
 Stole honest men's lives, and repaid 'em with fame.  
 But living so long, and encreasing so fast,  
 Great Jove thought it fit to destroy 'em at last;  
 Tho' deem'd it beneath him, as he was a god,  
 To come and demolish an evil so odd:  
 So, Pleasure and Profit at once to unite,  
 Resolv'd to get one who should set matters right:  
 And, leaving his Wife and his Thunder behind,  
 To sleep on his Eagles, and scold to the wind,  
 At once to Alcmena and Earth he was civil,  
 And hence rose Alcides,—a good out of evil!  
 Then monsters were slain, nor was one to be found,  
 To feed on mankind, or encumber the ground.  
 But Hercules dy'd,—and alas! we behold,  
 How Monsters are made not by nature but gold;  
 And wear such disguises, I'm told without joke,  
 That some have a Garter and Star for a cloke;  
 And some, yet moresly, are disfigur'd with lawn,  
 And look on all monsters less cunning with scorn:

Some wound with a smile, with a song, or a kiss,  
 And some can destroy with a no or a yes;  
 Here's sphynxes, hyenas, and Hydras, such store,  
 They'd employ mighty Jove, with one Hercules more.  
 O then, aid us this once! put an end to the strife!  
 Myself (and she's handsome) will lend you my wife.  
 But stay—let me see—when my horns are come out,  
 He'll take even me for a monster, no doubt;  
 Then, lest I should share in the general drub,  
 Transform me, O Jupiter, into—his club!

COLLINS, JUN. 1747.

CANTERBURY CATHEDRAL.—The following Legend was copied by the late Mr. Jagger, from the fly-leaf of an old book, preserved in Canterbury Cathedral:—"In ancient tymes, in a goodly towne, near to Canterbury, sojourned a Ladie fair. She, one night, in ye absence of her Lord, leaned her lovely arm upon a Gentleman who walked in ye fylde. When journeying far, she became afraid, and begged to returne. The Gentleman, with kyndest sayings, and great courtesy, retraced their steps, when, in the same moment, this straynege occurrence came to pass: Ye rayne descended thro' the Moon, and millions of stars were shining bright. In journeying home, another straynege occurrence came to pass: Her coral lips the Gentleman did meet in sweetest kiss. This was not straynege at all; but the Moon, that still shone bright, did in this moment hyde herself behind a cloude. This was straynege, most passing straynege, indeed. The Lady fair, who prayed to the Blessed Virgin, did to her Confessor this confession make; and her Confessor, with charity, an imprompter wrote—

"Whence came the Rayne, when first, with guileless heart,

Further to walk she's loth, and yet more loth to part?  
 It was not Rayne, but Angels' pearly tears,  
 In pity dropt to sooth Eliza's fears.

Whence came the cloude, that veil'd the orb of nighte,  
 When first her lips she yielded to delyghte ?  
 It was not cloude, but whylste the world was hush,  
 Mercy put forth her hand to hide Eliza's blush."

## MR. DENT'S SALE,

### CONCLUDED.

#### LOT

#### Part 2.

- 133 Statius, Delphini, Par: 1685, 2 vols. 4to. *extremely rare*, 33 0 0 Bohn.
- 143 Higden's Polychronicon, *Imprinted by Carton*, 1482, fol. first edition; *a fine and perfect copy*. 103 19 0
- 284 Homerus, Porsoni, Oxon: 1800, 4 vols. 4to. Large Paper, *printed only for the Grenville Family; Porson's own copy*; 63 0 0 Payne.
- 310 Arches of Triumph, erected in Honor of James I, at his passage through London, March 15th, 1603, 4to. 32 11 0
- \*.\*The designs are by Harrison, the engravings by Kip, and the text by Ben Jonson and Dekker. This copy has a *duplicate series of the plates, with variations*.
- 455 Livius, Romæ, apud Sweynheim et Pannartz, 1469, fol. *The first edition, and the only copy known to exist upon Vellum*. 262 10 0 Payne.
- 465 Stradling, Epigrammata; Lond. 1607, 4to. *exceedingly rare*, 21 10 6
- 621 Lucani Pharsalia, Romæ, par Sweynheim et Pannartz, 1469, fol. *very fine copy of the First Edition, bound by Roger Payne*, 30 10 0
- 667 Terentius, Venet: apud Aldum, 1541, 8vo; *the only copy known upon Vellum*, 26 0 0
- 759 Gemmæ Marlburienses, 2 vols. fol. *privately printed*, 63 0 0
- 783 Museum Worsleyanum, 1794, 2 vols, fol: *privately printed; Lord Nelson's copy*, 22 1 0
- 838 Virgilius; Venet: apud Aldum, 1501, 8vo; the first book printed by this eminent typographer in Italic type, 23 2 0

- 850 Vitruvius de Architectura, Junta, 1513, 8vo. beautifully printed upon Vellum, 107 2 0 Grenville.
- 859 Norden's Description of Cornwall, 1728, 4to. upon Vellum, 20 9 6
- 893 Lyfe of Johan Picus, Erle of Mirandula, enprynted by Wynkyn de Worde, 4to. 21 0 0
- 930 The Orcharde of Syon, or Revelations of Seynt Katheryne of Sene, Lond: Wynkyn de Worde, 1519, fol, the only known copy upon Vellum, 65 2 0
- 931 Emperor Woodford's Ornithological Drawings, by Lewin, Sydney, and others, 12 vols, fol. 220 10 0
- 935 Parker de Antiquitate Britannicæ Ecclesiæ, Lond: 1572, fol; only 20 copies said to have been printed, 40 0 0
- 991 Lyf of Saynt Radegunde, a Poem, printed by Pynson, 4to. 32 0 6
- 1139 Office de la B. Heureuse Vierge Marie, escrit par Nicolas Jarry, Parisien, 1656; Anne of Austria's Missal, painted by Petitot, 110 5 0 Hurd.
- 1234 Prynne's English Records, 3 vols. fol. 1665-6-70, 126 10 0
- 1235 Purchas His Pilgrimage, 1625, 5 vols. fol. 33 12 0
- 1242 Raoul Le Fevre, Le Recueil des Histoires de Troyes, 1464, fol. *The first book printed by Caxton. Imperfect.* 36 10 0
- 1244 Rapin and Tindal's England, 1732, 5 vols. folio, printed upon writing paper, 141 15 0
- 1268 Shakspeare, 1625, fol. First Edition, fine copy, 110 5 0
- 1270 Do. 1664, fol. 3d. Edition, with M. S. Emendations, 65 2 0
- 1273 The Original Forgeries of Shakspeare, by W. H. Ireland, 3 vols. fol. 46 4 0
- 1317 Les Sept Pseaumes de la Penitence, 1691, *an exquisite M. S. highly illuminated*, 115 10 0 Hurd.
- 1383 Liber Regalis, *M. S. on vellum, of the early part of the XVth. Century.*
- 1385 Lyson's Environs of London, 1792, Large Paper, *illustrated*, in 10 folio volumes, 376 10 0 Hurd.
- 1394 Dugdale's Monasticon, Lond. 1655-76, 3 vols. fol. vols. 1 and 2, Large Paper; vol. 3 inlaid; *a magnificent copy*, 210 0 0 Tunno.

*A Connoisseur.* — Vernet relates, that he was once employed to paint a landscape, with a cave, and St. Jerome in it; he accordingly painted the landscape, with St. Jerome at the entrance of the cave. When he delivered the picture, the purchaser, who understood nothing of perspective, observed, "The landscape and the cave are well done, but St. Jerome is not in the cave."—"I understand you, Sir," replied Vernet; "I will alter it." He therefore took the painting, and made the shade darker, so that the Saint seemed to sit farther in. The Gentleman received it back; but it again appeared to him, that the Saint was not in the cave. Vernet then wiped out the figure entirely, and gave it to the Gentleman, who seemed perfectly satisfied. Whenever he shewed the picture to strangers, he said, "Here you see a picture by Vernet, with St. Jerome in the cave." "But we cannot see the Saint," the visitors would say. "Excuse me, Gnetlemen," was the answer of the possessor, "he is there, for I saw him standing, first at the entrance, and afterwards farther back; I am, therefore, quite sure that he is in it."

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## CHRIST-CHURCH, HANTS,

CONCLUDED.

The most prominent, if not the most valuable, feature in this superb building, is an altar screen of stone, gorgeously enriched with sculpture, and attributable to about the 14th. Century. It extends entirely across the Choir, and rises about two thirds the height of the roof; the interval above is unfortunately occupied by a white boarded partition. The two lower stories consist of a spacious compartment in the centre, with niches on each side, and a door, as usual, towards the extremities. At the foot of the great division reclines the image of Jesse, from whose loins the mysterious vine takes root; on one branch appears the Royal Psalmist; on another, the Royal

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**Moralist.** Above, are introduced the Virgin with Joseph and her heavenly infant, and the Magi with their offerings from the East; in the back ground, the manger with the ox and the ass, the shepherds with their flocks, and, over all, the Angel of the Lord, with the guiding star in his right hand. The principal figures are of the size of life, and admirably executed; the whole have been once painted, but still afford some interesting specimens of Edward IIIrd's, costume; and the design is engraved, on a large scale, in Carter's Ancient Sculpture and Painting. The two remaining stories consist of large niches, five in each row, besides others, of very small but beautiful detail, in the spaces between the large ones, and which still contain their original figures of Moses and Aaron, the twelve Apostles, Prophets, Saints, &c. The whole is crowned by a rich and delicate cornice.

The north side of the Altar is composed entirely of the celebrated Chantry of the Countess of Salisbury, a work of inimitable richness and delicacy, but betraying, in several particulars, that decay of science, which commenced with the Eighth Harry and his courtiers. The roof of this chapel is groined more finely than a spider's web; niches, pendants, and armorial devices are scattered about in most lavish profusion. The form of the arch-work is flat, but the tracery chaste and varied. Over the entablature, in lieu of pinnacles, are erected lanthorns, of curious shape and character, but verging towards the false decorations of Italian sculpture. The stone is very beautiful, and has been lately restored to its pristine hue and condition.

Opposite this chapel, are placed the effigies of Lady Fitz-Harris and her children, executed *in stone* by Flaxman; a beautiful performance, could but a less inappropriate site have been selected for it.

No part of the Choir can be considered as more ancient than the 14th. Century; and it is very remarkable that the windows, though of the earliest perpen-

dicular age, are deficient in grace and harmony ; their height is inadequate to their width; their angles, both at the spring and at the junction of the arch, too sharp ; and a clumsy mullion extends straight up the centre to the very point, not unlike the windows, similarly situated, in Gloucester Cathedral.

The pulpit stands upon the altar steps, at the foot of which is a monumental stone, stripped of its ancient brass, and of all other memorials. The oaken stalls will repay, by the strangeness and humour of their devices, a very careful examination. These representations are, for the most part, monkish satires, sometimes neither very covert nor very decorous, on the mendicant orders, on the higher dignitaries of the church, and, occasionally, on each other. In one corner, at the Abbot's right hand, we observe the triple countenance of the Godhead, with the figures of a Cardinal and a zany in altercation upon the mysteries of the Trinity. A half-starved greyhound will represent the Franciscan, and a baboon with his money-bags the Bishop. Under one of the seats may be discovered a fox, in Friar's robes, preaching to the geese, while a cock discharges the solemn office of clerk or chorister. Here we have a snail dealing out his exhortations to a butterfly ; and there a defenceless rabbit tormented by a mischievous ferret. Such were the dignified and charitable amusements of the Monastic Clergy !

The Choir-Aisles contain several curious monuments. In the north, besides an interesting view of the Salisbury Chantry, above described, will be found an early tomb, with the initials of Richard White ; and another, of which no record is preserved. An ancient Chapel, of which only a niche and a piscina remain, with a few disjointed fragments scattered over different parts of the Church, once formed the termination of this aisle. Into the recess are now removed the alabaster figures of Sir John and Lady Chidioc ; a Dorsetshire family, who distinguished themselves in the contests of York and Lancaster.



The south Aisle is likewise conspicuous for two beautiful monuments. One of these, which forms the eastern termination, was erected in 1559 to John Draper, whose name has before occurred. His tombstone, close at hand, bears date 1552. The other Chantry, standing between two of the columns which separate the Aisle from the Choir, was constructed, in the year 1525, to the memory of Robert Harrye, Rector of Shrowton, a living attached to the Priory of Christ-Church; but now belongs to the united families of Bullock and Woolls; it is very beautiful both in plan and detail, and, what can seldom be remarked of such structures, has escaped all other ravages but those of time.

Facing this monument is a Norman vestry-room, with interesting traces of antiquity, both in sculpture and painting.

The Lady-Chapel is a noble building. Its great window consists of five lights; underneath which are the remains of an exquisite altar-screen of small gothic niches, in some of which the statues have survived to this day. The other windows are also large, and of peculiar detail. On each side, are altar-tombs of dark Purbeck granite, dedicated to the family of Lord Delawere, Governor of Christ-church Castle. To the pendent lanterns of the roof are, in some instances, attached figures of Angels, playing upon musical instruments; a device not unfrequent at this period.

The Crypt (we never omit to mention these subterranean receptacles, so peculiarly interesting to ourselves)—is now the private property of Lord Malmesbury, and, like most others belonging to our parish churches, has lost all traces of its original design and character.

We cannot conclude this sketch, without congratulating the inhabitants of Christ-church on the possession of their noble structure; we entreat of them not to suffer its magnificent features to be at any time defaced by country masons and carpenters; with moderate care and veneration for the relics of ancient art, their

magnificent Abbey, which has already braved more than half a dozen centuries, may endure a dozen more, with accumulating grandeur and interest.

*To the Editor of "The Crypt."*

Sir,

I believe that most, indeed I may say, all, the provisions, whether local or general, that have hitherto been made for the families of decayed or deceased Clergymen, are so small, as by no means to afford them any comfortable maintenance. I wish something efficient could be established on this head, either by parliament, or by separate funds raised in each particular diocese. Without any idea of infringing upon church property, suppose that, on the decease of every Bishop, or other Dignitary, the income of one quarter, or half-year, were appropriated to this purpose; and that all fines, which fell in, while the preferment to which they are attached was vacant, were added to the same fund; a very powerful instrument of benevolence might thus be obtained at a trifling sacrifice only on the part of those, who would still find themselves enriched by their recent promotion.

I am, Sir,

Your friend, I. B.

Ringwood, Dec. 17th.

### THE FOREIGN REVIEW, AND THE FOREIGN QUARTERLY REVIEW.

Under the above titles, a pair of rival Journals have become candidates for public patronage; and as the circumstances of their mutual animosity have attracted considerable interest with a large class of readers, we shall endeavour to draw up a history of their warfare, though briefly, yet with accuracy and candour. In the following narrative, which is derived from the compared statements of the combatants themselves, no little care has been taken to avoid mis-

representation, or unwarrantably to hold out appearances to the prejudice of either party.

It appears, then, that in the year 1821, the project of establishing a Review, devoted solely to the Literature of Foreign Nations, was separately entertained by several of the first London Booksellers in those departments; among others, by Messrs. Black, Young, and Young, and by Messrs. Treuttel and Wurtz; in conjunction with their respective correspondents on the Continent. Circumstances, however, prevented the execution of their designs until the midsummer of 1827, when the First Number of the Foreign Quarterly Review appeared from the house of Messrs. Treuttel & Wurtz. For the more effectual accomplishment of their work, these gentlemen had previously made application to Messrs. Black and Young, and obtained a concentration of their several interests in the project, on conditions that the latter firm should retain a share in the speculation, and that the two persons appointed by each to superintend its own Journal, should now remain as co-editors of the joint concern. These arrangements were taken on verbal trust by either party, and, without legal deeds or documents, the Foreign Quarterly Review started without a rival.

The success of the First Number promised a lucrative continuation of the design. Contemporary Journals in England and Scotland spoke highly of the performance, in which the talents of Southey, Scott, and other eminent writers, had already been exerted; and a Second Number was forthwith prepared. Meanwhile, however, differences had arisen, not between the two editors, but between the firm of Treuttel and Wurtz, and the Editor nominated by Messrs. Black and Young. Angry words ensued, and the latter, whose coadjutor was, by ill luck, in Edinburgh at the time, unquestionably appears to have been cavalierly treated throughout, and was at last fairly given to understand, that his right of office were no longer

acknowledged by his antagonists. Nothing was left him save to withdraw; but with him, unfortunately for Number 2, (which was, in consequence, delayed a matter of five weeks, and appeared, at last, shorn of its brightest beams) withdrew also a considerable proportion of the host engaged for the undertaking; with whom, under the guidance of their old general, Messrs. Black and Young are commencing their new campaign.

It is now about three months, since the Proposals for the new Journal were issued; in which the above facts are briefly alluded to. An answer was inserted in the Second Number of "The Foreign Quarterly," which appeared shortly afterwards. To this article a rejoinder was immediately put forth from the opposite party, in which, it must be acknowledged, there is a tone of openness and conviction, too frequently supplanted, on the other side, by equivocation and abuse. *We* have reason to assert *feelingly*, (and the testimony of all, whose counsel we esteem, declares in our support) that scurrility is the last fortress, into which defeated argument retires.

A Review of Foreign Literature is certainly an acceptable addition to the Periodical Press of this country. It is quite astonishing how little is yet known in England concerning the most important publications of Germany, and the North of Europe,—we may even add, of France. Excepting a few pages of the Monthly Review, we have no regular notice of foreign publications; and, for the benefit likely to arise from the meagre criticisms of that work, let the poverty, the ignorance, the flippant conceit of its usual fabrications, give abundant security.\* What may be the relative claims of the rival "Quarterly"s, we pretend not to pronounce, as, at the hour we write, the new speci-

\* There is perhaps no instance on record, of so able and spirited a Journal as the Old Monthly Review, degenerating into so contemptible a creature as its present successor, and yet continuing to exist: if, at least, that can be termed existence, such as a Bath

men has not, we believe, appeared: nor do we venture to predict, whether there is public maintenance for both of them. But this we know, that both are too dear; the new one being advertized at what we considered the *ultra* price, six shillings; while the old one "gallantly proclaims itself," as Dr. Dibdin would say, "to be unattainable, but for 7s. 6d." This *gallantry*, however, is a sad blow to poor authors, both at home and abroad. But we hope the day may arrive, and that we may live to announce it, when duties of export and import shall be charged, not on paper and ink, but on the writer's brain: let wit, and learning, and piety traverse the whole world, enfranchised; but let dullness, by reason of its bulk, be rated by the pound; and impudence—the bread of ignorance—by the gallon; as for blasphemy and indecency, let not one penny-weight escape the scrutiny of the Custom House, without a proportionate and ruinous embargo.

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*On a Canal, cut by the side of a River, from  
Southampton to Redbridge.*

Southampton's wise sons found their river so large,  
Though 'twould carry a ship, 'twould not carry a barge;  
So they gravely determin'd to cut, by its side,  
A stinking canal, where small vessels might glide.  
Like the man, who, contriving a hole in his wall  
To admit his two cats, the one large, t'other small,  
When a great hole was made for the first to go through,  
Must a little one have for the little cat too.

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THE MYSTERIES OF "MUMMING."

Sir,

There is an old custom still prevalent in the Western, and (I believe) Northern counties of this nation,

patient enjoys in his easy chair, being wheeled about, with ever-growing consumption, from doctor to doctor, till one, at last, more friendly than the rest, tries a new experiment on his victim, and, kills him. Orandum est!

which is, however, almost entirely unknown to the other parts of it. I allude to what is called "Mumming." A few particulars on this subject may not be uninteresting; more especially, as the difficulty, with which I extracted them from the boys who perform in these *mysteries*, was by no means slight. To proceed to details. A number of youths—perhaps there may be seven or eight of them—having duly absented themselves from work for upwards of a week, make their appearance on Christmas-day, after divine service, clad in raiments composed of all the patch-work their unskilful hands can collect;—coloured paper and ribbands, begged from Miss at the Squire's; paints, stolen from the carpenter's; indigo, stolen from the old washer-woman, perhaps with the addition of what she denominates "pink;"—all tend to set off the gorgeous dresses of the young *mummers*. Thus clad they proceed, first of all, to the Squire's house; where, if they can obtain a passage through the dogs, they are sure of meeting with friends and patrons among the gossips of the servants' hall. *Master's* permission is easily gained; and then one of them opens (don't laugh now, I had the word from the Squire) in a sort of indistinct murmur, between a growl and a grunt, something of a monotonous sing-song, only broken by the blows which he hits, with his wooden sword, against the handle of his pike. At the same time, departing from the buddled assemblage of his fellows, he stalks forth into the hall; and while

"partes cunctatur in omnes,"

he announces himself as some dread hero, ancient or modern, n'importe, and challenges some one of his companions to single combat. The challenged companion makes his appearance and a speech, together; they then fight, that is, strike their respective pikes with their truncheons; and, at length, one of them *lies down*, with the utmost caution and circumspection. The dead man's page then proceeds to the field, and attacks the victor, until, by degrees, they have all lain down. The unhappy conqueror does not, in

brutal triumph, exult over the fallen enemy, but falls to weeping himself, and even wrings his vast paws. A doctor here enters, in the shape of "The God of Yule," vulgarly "Father Christmas," who undertakes, for the slight consideration of fifty pounds, to recall the dead; at the same time, he does not fail to expatiate on his great merits as a leech, and concludes by causing a resurrection of all the fallen men. I must not forget to mention, that the combatants take to themselves names, such as "The King of Prussia," "The Mighty Don," "Proud Alexander," cum multis aliis. The reader will remember, that Horace Walpole had proposed, in the sketch of a projected work on the customs of England, given by Mason in a note on one of Gray's letters, to set forth some account of the origin of this old practice: happy shall I be, if my imperfect attempt induce some antiquary to look into our ancient memorials, to which I have no access, and to offer the public a history of what it is not, happily perhaps for them, in my power thoroughly to examine.

Unquestionably, however, it in some degree relates to those ancient revels, planned by Mr. Erasmus Holiday, and fully described by Laneham; or, it is not improbable that these entertainments were first dictated by the village-schoolmaster, as the performers universally report, that they *are come to say their lessons*. But this is, as the former gentleman mentioned hath it, "sufflamina;" so believe me,

Dear Crypt, your's very truly,

A. B.

December 26th. 1827.

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*Overseers of the Mint.*—The Warden, who is the chief, receives the bullion, and oversees all the other officers. The Master-worker, who, receiving the bullion from the Warden, causes it to be melted, and delivered to the Moneyers, and takes it from them when coined. The Comptroller, who sees that the money be made to the just assize, and oversees the officers. The Assay-master, who weighs the silver

and gold, if it be standard; the Auditor, who takes all the accounts; the Surveyor of the Melting, who sees the silver cast out, and that it be not altered after it is delivered to the melter, that is, after the Assay-master has made trial of it; the Clerk of the Irons, who sees that the irons are clean and fit to work with; the Graver, who engraves the dyes and stamps for the coinage; the Melters, who melt the bullion; the Blanchers, who Neal, or boil and cleanse off, the money; the Porters, who keep the gate of the mint; the Provost of the Mint, who provides for all the Moneyers, and oversees them; and lastly, the Moneyers, some of whom shear the money, some forge it, some stamp it, and some round and mill it.

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*Continuation of M. de Caumont's Essay on the Religious Architecture of the Middle Ages, particularly in Normandy.*

#### TRANSITION FROM THE ROMANCE, OR SEMICIRCULAR, TO THE GOTHIC, OR POINTED ARCHITECTURE.

There are three different systems respecting the introduction of Pointed Architecture in the West.

Some pretend, that it early existed in the East, and that the Crusaders, delighted with what they had seen in Syria and the neighbouring countries, brought over this architecture to Europe, where it was soon after generally adopted. And how otherwise, say they, can we account for the great revolution, which took place in the art of building in the 12th. Century? Is it credible, that a French, or English, or German architect could have invented, all at once, the Gothic style, and that, despite of the difficulty of communication, and the propensity to follow ancient practices, all the architects of Europe should have had such an understanding with one another, as to adopt the new forms at very nearly the same time? Can we believe, on the other hand, that all



the architects, of their own imaginations, invented the pointed arch in so many countries? This supposition would be as incredible as the former; it is much more natural to suppose, that the influx of the population of Europe into the East, which, in other respects, produced a general improvement in the arts and sciences, should also have effected a change in architecture; the Crusaders, setting out from all parts of Europe, brought back to their respective countries their ideas of what they had seen, and they wished to trace a resemblance of it. Moreover, the Gothic Architecture was introduced into Europe precisely at the time of the Crusades.\*

The second theorists agree with the first in regard to the origin of the Gothic style, but they pretend that the Moors had introduced it into Spain long before the Crusades, and that it thence spread itself all over Europe, together with the Arabian philosophy; such was the opinion of Fenelon.

The third, whose number increases daily, and at whose head appears Mr. Milner, a learned English antiquary, reject the two preceding systems, and think that the pointed arch arose among us, from the intersection of the semicircular arch; they begin by recording the testimony of many learned travellers, who have carefully explored the East, and who have not found there any building, with pointed arches, of

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\*The argument in favour of an Eastern origin it is easy to overturn, without a belief in any of the suppositions here offered us; which, in fact, would hold just as strong against the theory adduced, as against any other which might be suggested; unless we are to take for granted, what is very questionable, that the European potentates at that day cared any thing about the science; and a new style, whether oriental or native, has an equal chance of general circulation. But there can be no doubt that, in various countries, the introduction and progress of Gothic Architecture is assignable to different periods; at least by the confession of those, who maintain, that the pointed arches at Mortain, in Normandy, were constructed before 1080, whereas the Romance flourished long after that period. The change was neither simultaneous nor uniform. T.

an early date.\* There is nothing, say they, to prove, that the Moors in Spain used the pointed arch before other nations; no one building can be found, which gives a certain proof of it, and, besides, we know that they used Byzantine architects. The Cathedral church of Cordova, where there are Romance horse-shoe and pointed arches, was originally a mosque begun by Abdoulrahman I, and completed by his son Iscar about the year 800; but it is certain that this edifice has been since enlarged, and nothing positive can be affirmed concerning the date of its different parts. The palace of Alhambra, in Grenada, is certainly built with pointed arches, but it was built after 1273, and, consequently, long after the pointed arch had been adopted all over Europe. In a word, many Moorish buildings, anterior to the 12th century, are erected in the Romance style, and no Gothic edifice is proved to belong to a period, more ancient than other buildings of the same style, which are scattered over the rest of Europe.

One of these opinions, on the origin of pointed arches, and of the lancet architecture to which they from the principal decoration, appears to me sufficient-

\*M. Boisseree, a German antiquary, who promises shortly to publish a treatise on the architecture of the middle ages, is also convinced that we must look for the origin of the pointed arch in the North of France, or West of Germany, and not in the East; he asserts that the pointed arch is not to be found in Eastern buildings, before the 13th. Century; according to him, historical facts are in decided opposition to the derivation of our pointed architecture from the Mahometan buildings; for the Arabs have taken the chief models of their architecture from the Byzantine Cloisters and the Cupola of St. Sophia. This author does not think that the formation of the pointed arch is to be referred to the intersecting circular arches; he is more inclined to support that the height, which the buildings in the 11th. Century assumed, caused a narrowness in the arches, and a sensible change in the relative height and width, which was in the proportion of one half in the 13th. Century; he thinks that the arches, thus ever-raised, at length assumed an elliptic form.\*

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\*This bungling theory has all the error of Moller, and none of his ingenuity. T.

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ly well proved, to be adopted in preference to the others; but whether this architecture originated among us, or whether it was brought from the East, it evidently did not immediately supersede the Romance architecture. In this art, as in all others, there was an unavoidable hesitation between the ancient architecture, and that which they wished to introduce a curious mixture of the old and new styles.

The hypothesis of those, who think that Gothic architecture originated with us, rests on the most profound study of our buildings, and a most accurate observation of the gradual steps in the change of the architecture, during that period, which we call the Transition. In referring every thing to the intersecting circular arches, it accounts much better for the production of forms; and if it is false as regards the primitive origin which it assigns to Gothic architecture, it is not at all so in its theory of the formation of this style, and the carrying it on to perfection.

In explaining this theory, we shall pursue, with greater ease and method, the history of the architecture: I shall apply myself, therefore, to revive it here, although I do not follow it exclusively; but the opinion is of no consequence, so long as the facts and dates are carefully reported.

#### FORMATION OF THE POINTED ARCH.

It was from 1050 to 1150 that the transition was completely effected. In the 11th. Century, arches, crossing one another, formed intersections, the appearance of which was found agreeable; they then discovered the pointed arch, which became the designating mark of this style.\* At first, these intersecting semi-

\*It appears, however, that there were pointed Romance arches in France long before this period; but a few only are shewn, which were found in the apsis, or in such other parts, where the contracted space had rendered an elliptical form necessary. We may say, then, that these pointed arches were accidental and owing to chance. There are some in the interior of the apsis of St. Germain des Pres,

circles were only used to adorn the walls in the interior or exterior. (Courcey, Huppain; Allemagne, Calvados.) Soon after, the new form was applied to doors and windows; but the semicircle always predominated, and, after a window with a pointed head, would come another with a round head. About the time of the Conquest, intersections and Romance pointed arches were frequently seen.† The church of St. Gabriel, built before 1066, contains a number of these pointed arches; that which I have represented in my third plate, is placed under the tower of the Church of Meuvaines, which is entirely of semicircular architecture, and which appears to be as old as that of St. Gabriel. Similar pointed arches may also be seen in the hospital of Caen, at Etavaux, Vaux-sur-Seulles, Nénant, &c. Calvados.

After the Conquest, the columns lost their heaviness; they tried to draw them nearer to one another; but these partial innovations produced as yet only a disagreeable mixture of different forms, which lasted till the beginning of the 12th Century, when the pointed arch got rid of the Romance ornaments and became quite light.\* Most of them were very long and narrow, resembling the point of a lance, whence they were called lancets;‡ but their forms resulting from the greater or less elevation of the point of intersection of the lines, it turned out, that the taller semicircular arches produced pointed arches sharper than

which was built in the first half of the 11th. Century, and it is asserted that there are some in the Crypt of St. Denis, much more ancient.

†I call Romance pointed arches, those which were first used, and which, being adorned with zigzags, embattled frets, &c. or supported by Romance columns, did not yet possess the lightness of the Gothic style.

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\*The pointed arch however, had not got rid of the Romance ornaments, when Amiens was built, in 1220. T.

‡Lancet arches are not of French derivation, nor does their shape resemble the point of a lance, but of a lancet. T.

did the flat ones; and that the horse-shoe arch produced swelling pointed ones.† In a word, these arches were not confined within a determined angle, so that there was a variation and an unequal height of the arch, even in two compartments. There were also obtuse pointed arches; for it was necessary to conform to the height of the buildings and of the arches themselves, the span of which was necessarily great, as those which separated the nave from the aisles would have produced a bad effect, if they had remained tall and narrow.

#### ORNAMENTS FORMED BY MEANS OF THE INTERSECTING CIRCULAR ARCHES.

The success of the preceding innovations gave a taste for advancing still farther; the ornaments of the Romance architecture scarcely agreed with the new style, so they substituted others more congenial to it, which were still, for the most part, the result of intersections. Intersecting circles produced such figures as the compass forms in describing what are commonly called "*Des croix de Dieu*," and which, varied in different ways, struck out others nearly similar: these were employed profusely in the 12th and succeeding Centuries. Such are the Quatrefoils,‡ Trefoils, and Roses. The arches now became regular, and some of them terminated in a trefoil head; the columns, as they grew slender and tall, were clustered;\* in this state the architecture stood about 1150, at which time it was completely formed. We may add, that, after the close of the 11th. Century, they abandoned the practice of placing heads of monsters

†I call those pointed arches swelling, or *bombes*, which are a little hollow, or rounded in, near the imposts.

‡Quatrefoils were known before the Conquest; for they are to be found at St. Gabriel and elsewhere.

\*Columns were clustered before they had become either tall or slender. T.

under the entablature ; about 1080, the corbels were less rude, sometimes without sculpture. At the beginning of the 12th. Century, they substituted the teeth of a saw and different kinds of modillions, which they did not abandon entirely until the 13th. Century. The cornices lost that heavy aspect which they had borne; these indeed they almost entirely suppressed, and substituted the elegant balustrades, which they had not previously used.†

Here is a well established system ; and the more convincing, because all the facts, so far as regards the progressive changes, are in general conformity with truth : but does this cautious scrutiny of facts prove, that the Gothic originated with the Normans, as some have thought? This is what some persons have examined, and attempted to disprove. In support of it, we have urged, that, this theory, being founded on the progress observed in such innovations, it will be enough to establish the fact, that there are in Normandy buildings of very pure Gothic, of the same period with the earliest pointed arches and the first intersections. There will then be no longer any gradation in the changes, there will be no longer any thing properly called Transition ; nor can we apply the name of *inventors* to those, who only struck out the idea of the pointed arch, at a time when Gothic architecture was entirely perfected. Besides, M. de Gerville asserts, that part of the Cathedral at Constances, which is of lancet architecture, was built before 1056, and that the Church of Mortain, also with lancets, is earlier than 1093.

The Cathedral of Seez, which is of tolerably elegant Gothic, belongs, nevertheless, to the second half of the 11th Century, and the first part of the 12th ; it was built on the ruins of the ancient Cathedral, which

† The hospital at Caen is a building of the time of the transition; it is the only one where I have ever seen a balustrade surmounting a heavy cornice, supported by corbels. (Probably a subsequent addition. T.)

was burnt during the Feudal Wars. Ives de Belleme, who had at first raised it on the crumbling walls of the original edifice, had the misfortune to see it totter, the very same year in which it was rebuilt; he was therefore obliged to set about restoring it. This Prelate travelled to Pouille, and even as far as Constantinople, to raise contributions, and brought back from thence large sums of money, which he obtained by the generosity of the famous Tancreds, his allies. He laid the foundations of this Church in 1053; it was consecrated in 1126, but was not completed till about 80 years after his death: he was buried there in 1070.

All these monuments, which are of the greatest importance, as regards the history of architecture, (since they fix the introduction of the pointed arch at a much earlier period than what is generally believed, and point out, in the 11th Century, buildings, similar to those, which were constructed a Century later) may be regarded as rare exceptions to a general rule; but, strictly speaking, they do not favour one opinion more than the other, so far as relates to the origin of Gothic architecture, which still remains buried in darkness. It is, perhaps, the most reasonable opinion, that Pointed architecture originated with us, but that the great relation, which existed between Rome and Constantinople in the 12th Century, brought about a general improvement in the arts, especially those of sculpture and architecture, and favoured the new conceptions of artists in the north.

If there was a certain precocity of Gothic architecture in the Cathedrals of Coutances and Seez, and the church of Mortain, there was likewise a backwardness in the church of the Abbey of Luzerne; Manche, the date of which is 1164; and where semi-circular arches were still used; as also in the Hospital at Caen, an extremely heavy building, which belongs, nevertheless, to the latter half of the 12th Century.

Not wishing to adopt exclusively any opinion, and confining myself to due distinctions in the age of a building, according to its forms and ornaments, I only draw, from the above facts, this conclusion ; that the transition from semicircular to pointed architecture did not every where make uniform advances, as might have been at first imagined, and that well authenticated facts are in opposition to our ideas concerning the progress of its changes; but that, generally speaking, the transition in Normandy was confined within a Century, from about 1050 to 1150. England was later: the first pointed arches there are the twenty windows built by Henry de Blois, Bishop of Winchester, and brother of King Stephen, between 1132 and 1136.\*

Besides the churches of the period of transition, which I have named, we may mention, in Normandy, those of Cheux, Ouestreham, Villiers-le-See; the tower of Trévires, Calvados, &c.

[To be continued.]

**THE GOLD CROSS AND COLLAR OF EDWARD THE CONFESSOR.**—This ancient relic was recently disposed of by auction, among a variety of other antiquities and curiosities, under the hammer of Mr. Thomas, of King-street, Covent-garden. Its validity is well known to antiquaries. It was originally

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\*Milner. It is a singularly mistaken idea, that pointed arches were used in one part of any country, and, at the same time, semicircular arches in another part within the distance of 100 miles, as at Coutances and Caen. Such a fact, were it proved beyond doubt, would at once destroy all certainty in affixing dates to buildings, and leave no anachronism palpable enough to be denied. It is impossible to rely on Coutances, as it is acknowledged to have received material alterations since its first erection, and many portions of it are referred to a period one or two centuries later: with regard to Mortain, I do not think there can be any question, but that the door alluded to is the only specimen remaining of the original structure; it is totally dissimilar, in style and design, from every other part of the Church. T.



brought from Palestine by the British Princess Helena, the mother of the Christian Emperor Constantine: passing from the Emperor into the hands of Edward the Confessor, this sacred relic formed a portion of the regal treasures, and was constantly worn by Edward as a mark of devotion; it was not even taken off at the time of his interment; for, many ages after, upon opening his coffin, this collar was found round his neck, with the cross appended, lying on his breast, and the whole concealed beneath an investure of thirty-six folds of figured yellow silk, being part of the royal mantle in which the King was buried. Subsequently, this Cross was included among the Royal Jewellery of James II. A particular description of it, in the form of an Address to that Monarch, was published at the time, by the individual by whom it was found in the coffin of King Edward. The Cross, as well as the chain, is stated to be of virgin gold, and was formerly set with valuable stones, all which remain except one ("the diamond"), which, it appears, has dropped out of its socket. In every other respect it is in perfect preservation. The lot excited a good deal of interest, and was knocked down after a very spirited competition, to a Mr. Atkinson, at £16 5 6. The Crosier of Edward the Confessor was another of the ancient relics in the above sale. It appeared to be in fine preservation, and displayed a very beautiful piece of workmanship of the 11th century. It is of brass, richly gilt and enamelled, and was originally in the Museum of Sir Hans Sloane. Mr. Atkinson became the purchaser of this lot also, at £2 12 6.

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*A Personal Narrative of Travels in the United States and Canada, in 1826; with Remarks on the Present State of the American Navy. By Lieut. The Hon. Fred. Fitzgerald de Roos. R.N. Lond. 1827.*

We are induced to take notice of this publication, principally on account of the important particulars,

with which the Author has presented us, relative to the present state of American shipping; not the *mercantile* department of it, but its vessels of war, dock-yards, &c. The vast and rapid increase of the Transatlantic fleets has, of late years, become a fruitful theme with sundry persons, who are bent on magnifying, in any point of view, the strength and importance of our Neighbours, at the expense of British pride and honor. Indeed, there have not been wanting prophets, to foretell with confidence, that the day was fast approaching, when American fleets might hope to sail as unrivalled, as their single frigates have done; and when they might dare to transfer the scene of their engagements from the Western, to the Eastern, shores of the Atlantic. But, on these points, it appears to us, that people have generally laboured under a tacit delusion, which the volume before us, if correct, will pretty clearly expel.

The several actions that have occurred between English and American frigates, have been either misstated or misunderstood. The latter may be estimated to carry from 50 to 60 guns, and those guns are naturally of a greater weight in metal, than such as we employ in frigates of only 30 or 40 guns: thus, they could pour in upon us a broadside, as heavy and as effective, as from the lower deck of a seventy-four gun ship; while our Ministers, or Officers of the Admiralty, we know not which to blame the most, had the temerity and folly to impose such orders on our vessels engaged against them, as not all the skill all the gallantry of our seamen, could in every case perform. Hence, and from the surprising swiftness of their cruising schooners, arose a great and indistinct idea of their naval force; and the deception seems to have been purposely heightened by the Americans themselves. Of their method, however, we will apply to our author for an explanation. After having described the Ohio, a two-decker carrying 102 guns, but *only rated as a 74*, he adds:

"I afterwards learned that this vessel was an instance of the cunning, I will not call it wisdom, which frequently actuates the policy of the Americans. They fit out one of the finest specimens of their ship-building in a most complete and expensive style, commanded by their best officers, & manned with a war complement of their choicest seamen. She proceeds to cruise in the Mediterranean, where she falls in with the fleets of European powers, exhibits before them her magnificent equipment, displays her various perfections, and leaves them impressed with exaggerated notions of the maritime power of the country, which sent her forth. She returns to port, having effected her object; and such is the parsimony of the marine department, that she is denied the common expenses of repairs."

The classification of the American navy, which is widely different from our own, has been another source of error. In the dock-yard at Philadelphia, Lieutenant De Roos saw, on the stocks, the *Pennsylvania*, a three decker, mounting 135 guns.

"A mistaken notion has gone abroad, as to the Americans calling such ships as the *Pennsylvania*, seventy-fours, which, at first sight, and to one unacquainted with the reason, bears the appearance of intentional deception. But this is explained by the peculiar wording of the act of Congress, by which a fund was voted for the gradual increase of the American navy. In it the largest vessels, were described as seventy-fours; but great latitude being allowed to the Commissioners of the navy, they built them on a much more extended scale. The only official mode of registering them is as seventy-fours; but, for all purposes of comparison, they must be classed according to the guns which they actually carry; and in this light they are considered by all liberal Americans."

In accordance with this arrangement which we cannot help regarding as very exceptionable, however innocent may be its intentions, the whole navy is divided into six classes: 1st, ships of the line; 2d, frigates of the first class; 3rd, frigates of the second class; 4th, corvettes; 5th, sloops of war; under the

Gun boat, are comprehended all the varieties of schooners, brigs, &c. The following statement is given from a list, printed in Lieutenant De Roon's notes, and purporting to be taken from an official list of the American Navy, as it stood in the beginning of 1826. Seven ships of the line, of which two carry 102 guns, one 86, and four 74 guns each. Six frigates of the first class, and four of the second class, ranging from 48 to 62 guns, two corvettes, four sloops of war, and nine schooners. In the different dock-yards of Boston, New-York, Norfolk, Philadelphia, Portsmouth, and Washington, there are five ships of the line, five frigates, and three sloops of war on the stocks: making a grand total of 45 vessels of war, of all descriptions, either built or now building. Again, the navy on the Lakes amounts to 17 ships, but our author mentions it as a remarkable circumstance, that, in the official returns of 1819, the ships on the Lakes are enumerated; while, in those of the beginning of 1826, they are not even noticed, seven years (by all accounts, of decay) having elapsed between the two periods.

Now, if these statements be correct, (and we have no authority whatever to question their authenticity) — it cannot be denied that the general opinion, as regards the condition of the American Navy, has been much more in their favor, than the real fact appears to have warranted; and yet, small as their armament may be, we are assured that they find considerable difficulty in manning those ships which are in commission, though amounting to only 19 in number.

“It happened, while I was in the yard (at New York,) the Officer of the *Rendezvous* brought up his report. In the course of that day, he had procured only two men, one of whom was a landsman. I was well assured that he was satisfied with this wretched acquisition, which surprised me the more, as I was aware that the *Brandywine* and *Boston* were fitting out, and that they were greatly in want of hands. This scarcity of men is by no means confined to their Ships of War; American Merchantmen are well known to be principally manned by foreign seamen.”

Their plan of building seems well calculated to ensure the best specimens of the art. On the model of every ship a committee is held, the draft determined on, and transmitted to the builders of the dock-yards; and as periodical inspections take place, no deviation from the original model can occur.

Having extracted thus much from the professional remarks of our traveller, we have neither space nor inclination left to enter into an examination of the remainder of his work. The sketches are slight, as may be naturally expected from the observations of a man, who proceeds at the rate of 2000 miles a month;—(p. 108)—but he did, occasionally, come to an anchor, and so found an opportunity of entering into American society; of which he seems to have availed himself with all the hearty feelings of a sailor. His descriptions of the American women, whether of the paler cast, or the more florid beauties of the North, are gay and attractive; and his accounts of their unaffected and unshackled hospitality are sufficient to induce any body, with three months of leisure on his hands, to ship himself off forthwith to the land of liberty and fair ladies, of forests and waterfalls.—For the rest, his strawberry-picking expeditions, and other city amusements, afford a pleasing interlude amidst the bustle and confusion of steam-boats, sailing packets, and American Diligences.

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NEW EDITION OF BURNS.—At a dinner of the Glasgow Stationers' Company, a short time since, the Chairman, in a happy strain of remark, gave, "The Periodical Literature of the Age," and Mr. ATKINSON, "The Memory of BURNS:" in doing which, after adverting to the admitted fact, that booksellers had always been found to be the best patrons of men of genius, he particularized the case of BURNS, on whom "the nobility and gentry of the Caledonian Hunt" could bestow nothing better than the super-

vision of ale firkins, while genius repaid *them* again by the popularity of its works—editions of SHAKSPEARE and BURNS being now “*Thick as autumnal leaves in Vallambrosa.*” He mentioned, that the celebrated ALLAN CUNNINGHAM—the man of all now alive best fitted for the task—had been solicited from many quarters to edit a perfect edition of his works; and had already received orders for hundreds of copies from Canton in China, and Chili in South America.

## PUBLIC LIBRARIES AT OXFORD.

MR. EDITOR,

In the Seventh Number of “The Crypt,” you have published an eulogium on the new series of the Retrospective Review, which, to those who are accustomed to view all things in their proper light, will, I think, require some little qualification. I am not insensible to the talents and learning displayed in that Journal; but neither are any of its readers ignorant of the discontented and innovating disposition of Mr. Nicolas, one of its professed Editors, on every subject connected either with church or state discipline, or with that of public bodies in general; and even where his facts are incontrovertible, his inferences ought to be accepted only with extreme caution and circumspection.

As the Retrospective Review, as well as “The Crypt,” is pretty well known at Oxford, I take the liberty of sending you a few remarks on an article, which appeared in the last Number of the former work, under the designation of “Public Libraries;” in which those belonging to one, at least, of our Universities are very inaccurately and unjustifiably represented.

I shall, at the same time, call the attention of your readers to an article, similar both in subject and in

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the treatment of its subject, recently put forth in the *Westminster Review*; with which Mr. Nicolas, if he be not engaged as Editor, is at least materially concerned; and although the writer in the *Retrospective* affects to "dissent from many of the remarks in the *Westminster*," yet the general accordance both of sentiment and style in the two Essays will leave but little doubt with any one, who examines them both, that the second complainant's "dissent" is rather the necessary retraction of convicted error, than any spontaneous difference in the opinions of two distinct writers.

Be this, however, as it may; the objections urged in either instance are frequently the same, and, where distinct, may naturally and justly be ranked in succession. To begin, then, with the Bodleian, which is the University Library, and one of the most valuable, as well as extensive, collections in the world. To declare that the doors of this Library are constantly closed on fast-days and holidays, is a mistake, which any under-graduate could have rectified. On those days, it is indeed opened an hour later, that is, when Divine Service terminates at St. Mary's; and during one month of the Christmas Vacation, at the Annual Visitation, the Commemoration, and in one or two other instances, it remains closed for a few days; to which list may be added the Epiphany, and Ascension Day, which are regarded by the University as Sabbaths.

Whatever opinions may be canvassed with regard to the rigorous precautions against fire within the Bodleian, I consider the Founder's conditional bequest to be imperative on this point, and that no change of customs, no calls of inclination, could authorize a practice, by which the moral probability of destruction might be entailed upon his magnificent donation. The hours of admission are regulated, partly by this restriction, and partly by a consideration for such other public offices, as may be vested in the Librarian.

ans, who are generally permitted to hold employment in other departments of the University. This is a real objection, I grant; but until the funds of the Library permit a larger salary for its supervisors, no man of erudition and industry will be found to tie himself down to its superintendence, unless some other engagements, of better emolument, can be fulfilled at the same time. Mr. Nicolas may descant as contemptuously as he pleases, on the requisitions for a Professorship; but I can assure him, that, unless the Librarians of the Bodleian had taken far more trouble in the laborious duties of their office, than he has himself displayed in ascertaining the nature and extent of those duties, the shelves of their repository would have been as little remarkable for methodical research and pains-taking, as are now the arguments of the Westminster and Retrospective. I believe that, in mid-winter, and without a fire, the sun generally sets upon the professional toils of these gentlemen; and most toilsome, to an ingenuous mind, must their un-intellectual occupations of arranging, cataloguing, and so forth, be felt.

But, before we reach the next subject of animadversion, I shall beg to advocate one position: that Public Libraries, at all events those attached to learned societies, were never intended to supersede the use of a private study. They were principally established, I maintain, for occasional reference, not for continual resort. If it was ever expected, or designed, that a University Library was to be the usual haunt of the whole University, independent of strangers, the great scene of Collegiate industry had well needs be "acted on a plain." It is all right and proper, that such institutions should be stocked with every work of utility, as even the most common may now and then be asked for; but it is in the acquisition, not of every day reading, but of M. S. S. and of rare, curious, and expensive volumes, that they have most reason to felicitate themselves. And on a like conside-



ration it is, that under-graduates are not promiscuously admitted into the Bodleian. Their studies, continued from the recent discipline of a school, are scarcely expected to verge beyond the routine of academical pursuits, until their daily course of lectures has prepared them, at the expiration of three years, to present themselves, with sound classical attainments, in the Schools. For these studies, the materials are abundantly supplied, not only by the admirable and unostentatious publications of the Clarendon Press, but by Libraries of a less recondite nature belonging to each particular College. Nevertheless, should any young man enter at Oxford with propensities to deeper reading, he may, without any difficulty, and at a very trifling expense, obtain the privilege of regular attendance at the Bodleian; and as it generally happens, that one, at least, of the resident fellows at each College, is either a Librarian or a Curator, he will find no impediment to an occasional introduction there for any urgent purpose.

But graduated members, we are told, have small inducement to continue their abode at the Universities. Were such the fact, I should not feel myself called upon to account for it; but, in truth, no slight proportion, both of Bachelors and of Masters, are compelled, by exhibitions and other maintenances, to reside; and many others (those, too, the very persons to whom a public Library must prove most acceptable and beneficial) remain there, from choice, to their old age. Nor does absence by any means incapacitate them from their claims upon the public Library; even though they may cease to style themselves members of any College, they are always welcomed to the Bodleian, as indeed are the studious of every age and every country, and that without any covetous expectations of a recompense in kind; indeed, the donations of authors to the Library are far less ample, than is proportionate to the free benefit they derive from its contents,

With this unreserved extension of its resources, it would surely be no great hardship to expect a pledge, a solemn and willing promise, (I may add, neither an unnecessary nor a prophane ceremony) that no injury, whether wilful or of carelessness, should be committed on the volumes, thus liberally communicated. That some such precaution is not supererogatory, may be proved from instances of spoliation in other collections; and it is poor wisdom to argue against the policy of a law, because men may be found so abandoned as to trespass against it. Yet, instead of ridiculing the custom, and then admitting a doubt of its continuance, any man of candour would have first ascertained the latter point, and then, if necessary, have proceeded to his objections. By the time, however, that another article appears on the subject, I have no doubt but further reasons of "dissent" from his former self will have occurred to our ingenious reformer.

The same suggestion holds good, with equal force, in the case of those statutes, which confined the studies of the younger members to books of particular classes. The *walks*, indeed, of all who frequent the Library, are limited, and very properly limited, to the great room, in which are tables, with the "*arma scholastica*" of pens and paper, duly set in order. It would be of little use for any stranger to gain admittance to the galleries and auctarium, without that guide in his researches, which a minute Catalogue, with the assistance of the Librarians, will always supply as readily without his own personal investigation.

Lastly, to the same hearsay authority (as I can testify by my own experience) is to be attributed the charge against Dr. Bandinell, of refusing to allow any M.S. in the Library to be again copied, when one transcript of it has already been made. A general law of this kind, it would be neither in that gentleman's power, nor at all accordant with his

invariable kindness and affability, to enact. In the case adduced by Mr. Nicolas, so far from either "illiberality or folly," we think it a particular instance of disinterested consideration to have withheld a M. S. requested for publication, on the score that it was already in the hands of an adequate Editor. I should like to ask Mr. Nicolas himself, who must be tolerably versed in such speculations, the following question;—If he had first obtained a M. S. for the purpose of publication, and, after some months expended in its revision, were to discover that, in the mean time, another transcript of the same M. S. had been granted to the Editor of "The Crypt," and had appeared at full length in your pages,—would he think himself candidly and generously treated? Or, reverse the case; suppose he were to apply *after* you, and were permitted, without a hint given of what was going on in another quarter, to transcribe the same papers,—would he think his labour bestowed to the best advantage, when he found his hopes of "now first edited from the original M. S." unceremoniously falsified? To the prevention of these disappointments, and no further, the head-librarian has, not by denial, but by remonstrance, presumed to interfere; and many a fruitless hour to many a plodding scribe his salutary interference has saved.

After this ample reply in the principal object of Mr. Nicolas's animadversion, a very few words may be deemed sufficient on the part of our other Libraries. The Ashmolean Museum consists principally of the M. S. S. of its Founder, with those of Dugdale, Anthony Wood, Aubrey, and Martin Lister. They are said to be easily attainable, but I have never had occasion to consult them. Neither can I speak, by experience, of the Redcliffe, which is chiefly composed of works on Natural History and the Sciences. But to a great proportion of the College Libraries I can bear most unequivocal testimony; including those of Christ-Church, Brasenose, New College, All Souls, Mer-

ton, and even Corpus, the most rigidly secluded of all. In every one of these I have passed hours together in study, and into most of them was gratuitously admitted, even as an under-graduate.

Here, Sir, my story concludes ; knowing what I do know in defence of a public body, unjustifiably traduced, I have deemed it inconsistent with my duty to withhold what is here written. That to them, to you, and to all, it may prove a satisfactory exculpation, is the hope of, Sir, your obedient humble servant,

M. A. UNIV: OXON:

December 29, 1827.

\*.\* We have inserted the above letter, not in any disrespect for the Editors of the Westminster or Retrospective Reviews, in the latter of which our faith remains unshaken ; but in justice to the advocate of a reprehended, we do not say an abused, party. With equal readiness we hold ourselves bound to insert any fair confirmation of facts and opinions in the articles here condemned.

EDITOR OF "THE CRYPT."

The following singular Epistle was addressed, last Christmas-week, by the Debtors in Salisbury gaol, to the Bishop, in return for Lordship's annual donation of a Christmas dinner :

Fisherton Gaol, Dec. 26, 1827.

REVEREND SIR,—We, the Debtors confined in this prison, desire to return our sincere thanks to your Lordship, for your Christian benevolence, in sending us beef and mutton for our Christmas dinners, of which we partook with feelings of gratitude, and esteem for your kind consideration in remembering us in our low estate. And we beg also to assure you, that we spent the day in the greatest possible harmony, drinking your Lordship's health, with thanks to Almighty God for inclining his servant to such a good work. With all our good wishes, and prayers that the Almighty may long continue his goodness to you, by prolonging your Lordship's health and use-

fulness in his church and the world at large, and finally receive your happy spirit to mansions of eternal felicity, saying, ' Well done, good and faithful servant, enter into the joy of thy Lord,' we desire to remain your Lordship's obedient, &c.

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*Specimens of Thos. Pecke's "Parnassi Puerperium," or some Well-wishes to Ingenuity, in Translations from the Epigrams of Owen, Martial, and Sir Thomas More. Lond. 1659. 12mo.*

I. OWEN'S EPIGRAMS. THE FIRST BOOK.

31. *Prophets, Poets.*

The Prophets predict true what is to come ;  
Poets in fiction sing what hath been done.

101. *Death.*

Ask me what death is? Pray stay 'till I die ;  
Come, ask me then—your suit I sha'nt deny.

107. *An Apology for Fortune.*

Bad Fortune is a fancy ;—she is just ;—  
Gives the poor, Hope: and sends the rich, Distrust.

111. *To Paul the Lawyer.*

A Lawyer terms, vacations, never sees,  
But always finds the leisure to take fees.

THE SECOND BOOK.

7. *The Court.*

He, who to all men's humours can't stoop down,  
Hath got a foolish humour of his own.

34. *To Mr. J. H.*

Your verses deserve well, yet want applause ;  
Some writers are much prais'd for little cause.

55. *The German Death. To Polynicus.*

"Not to be," Death, grave Seneca did think ;  
But Germany supposeth, "Not to drink."

85. *Erasmus, his Encomium Morie.*

Erasmus was the first writ "Folly's Praise;"  
Folly requited, and *his* fame did raise.

165. *The King: His Subjects.*

A Prince imprudent, Subjects will confound;  
As the feet stumble, when the brains are drown'd.

172. *Of Himself.*

No wonder that my Epigrams are bad;  
I never bite my nails, nor scratch my head.

(*To be continued.*)

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THE ANNUALS.—It is said that upwards of £30,000 have been expended this year by the booksellers upon their Annuals. Indeed, "The Keep-sake" alone, in which the engravings by CHARLES HEATH are perhaps superior to any book-prints of the day, and which is sold at one guinea a copy, cost the proprietor very nearly £6,000. "The Forget me not," the sale of which is prodigious, not only in this country, but in Germany, cost ACKERMAN nearly as much. "The Bijou," in which appears the interesting letter of SIR WALTER SCOTT to SIR ADAM FERGUSON, with an engraving of Sir WALTER and his family, from a painting by WILKIE, cost Mr. PICKERING full 3,000l. It is one of the most exquisite efforts of typographical decoration we ever beheld. "The Literary Souvenir," though less successful, cost almost as large a sum. "The Christmas Box," a most appropriate name, as it is intended for children, although quite unassuming, is got up at a great expense. In fact, all the Annuals, including "The Literary Pocket-book," edited by CHARLES OLIER, are, as specimens of *getting up*, highly creditable to the talents and taste of the country. For the *contents*, as indicative of the state of British Literature, the less we say the better; there are subjects, as well as seasons, which defy the rigours of criticism.

## LETTERS FROM LONDON.—No. III.

My dear Editor,

We heartily greet thee on the respective secessions of the Premier and of Don Miguel. No ministry, and, consequently, no ministerial dinners! Who can wonder, that a high and mighty potentate, having eaten *usque ad nauseam* with the same set of Ambassadors through the whole round of their several palaces,—with Prince Esterhazy, Marquis Palmella, Prince Lieven, Count d'Offalia, Baron Bulow, and all the other Princes, Counts, Marquises, Barons, and Messieurs, who compose the *corps diplomatique* of London politics and gastronomy,—should prematurely grow weary, and vanish like an exhalation? My Lord Goderich retires with this satisfaction, that his pie-bald administration has dissolved, not from the competency and indispensableness of their leader, (for mediocrity is always of easy attainment) but from the total incompetency of the whole body. The Liberals are inconsolable at the dreaded re-establishment of our constitution; they will, doubtless, get up a monument or a service of plate for their ex-minister, whose windows they broke in the Corn-Bill riots. But abdication is enough to make any man the idol of an English mob! We hopesoon to be better informed of the good which has emanated from the counsels of the eight months' Cabinet: at present, with the exception of a frustrated attempt to overwhelm our agricultural commerce, and a few diplomatical and nautical blunders, terminating in the inglorious, though neither bloodless nor unexpensive, battle of Navarino, little has come to light worthy of an impeachment. The more speedily may they be forgotten! The Lady Premier, by the bye, has been safely delivered of a son, and the Lord High Admiral, as safely, from a cadent chandelier at Guildhall, all during the late administration; but these are scarcely matters of history.

The Thames Tunnel, I fear, is ruined for ever, spite

of the skill and energy of the Engineers: it now, indeed, becomes a question, how far we are authorized in exposing the lives of others in any such bazardous undertakings. Miguel paid his visit just in time. He seems, by his loyal toast, to have mistaken the great vault for his Majesty's wine-cellar; "Health to the King, and success to the Tunnel!" Ill-natured folks have hinted at a metaphorical connexion between the two.

Did you ever hear of a notable canal-scheme, lately projected, but now defunct, for the purpose of bringing men-of-war, by land, from Portsmouth to Rotherhithe? The story runs thus: One Mr. Gundy, Gunder, or Gander, to whom the suggestion is attributed, being much given to the reading of ancient topography, had lighted on a passage in Lambarde's *Perambulation of Kent*, imprinted in black-letter at London, in 1596; wherein it is narrated, that "about the end of the raigue of King William Rufus, the lande of the Earle Goodwyn was violently overwhelmed with a light sand, wherewith it not onely remaineth covered ever since, but is become withall (*navium gurgēs et vorago*) a most dreadfull gulfe, a ship-swallower, &c." Being mightily interested and afflicted at the many human sacrifices, with which this ship-swallowing Moloch of mariners had been appeasing itself, ever since the affront above recorded, Mr. G. went straightway down to Carey's, in the Strand, and furnished himself with maps of the counties of Surrey, Sussex, and Hants. On these he set to work, and, by dint of drawing various straight lines from place to place, he at length completed his plan of a very commodious "Ship Canal from Portsmouth to London." He next took up the Court Guide, and selected therefrom a tolerable number of eminent names, whom he elected Directors and Managers, put Lord High Admirals and Lord Lieutenants at the top of his list, and published his Prospectus. The affair was now in a flourishing condi-



tion, and promised speedy success: when, all on a sudden, the whole assortment of pilfered names were *owned* and withdrawn, the proposals disappeared, and the Engineer himself is supposed to have *founded* on the Goodwin sands during the late *inundations*; at least, he has never since been seen or heard of.

Buckingham, the Editor of the *Sphynx*, has set up, in partnership with Colburn, a weekly literary journal, which he calls the *Atheuæum*. In the First Number, he indignantly denies any supposed influence of his powerful fellow-adventurer over the character of the work; and no doubt he speaks truth in *onesense*; but personal interests jog pleasantly on, when hand in hand with inclination. Who would more naturally, or more willingly, ally himself to the great antagonist of Murray, and co-operate in protecting Colburn from the scalping-knife of the Quarterly, than the Plaintiff in the 1001 actions of *Buckingham v. Banks*, *Buckingham v. Murray*, &c. &c.? Their proposed course of literary politics is openly developed in the Third Number, by a Letter from Criton Mr. Lockhart's pretensions to the Editorship of the said Quarterly; wherein the reviewer is reviewed, and his single fire returned by a general attack upon the whole line. If the affair is spirited, we may promise ourselves amusement; for an unanswered absolute is the most dignified and dull of all earthly creatures; a little animosity is the only thing to render him piquant or entertaining. I enclose you a catalogue of novels lately published; read "*Herbert Lacy*" and "*The Red Rover*," but burn all the rest, and persuade your friends to do the same. Your's most sincerely, PERIPLUS.

January 23d, 1828.

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RINGWOOD: Printed and Published by W. Wheaton, with whom Communications, addressed (free of postage) to the Editor, may be left. Sold, in London, by Baldwin & Cradock, Paternoster Row; Pickering, Chancery Lane; and Nattali, Tavistock Street, Covent Garden. Also, by Robbins & Wheeler, and Jacob & Johnson, Winchester; Brodie & Dowling, Salisbury; Fletcher, Southampton; and Tucker, Christchurch: and may be regularly supplied through any Bookseller, in Town or Country.

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# The Crypt,

OR, RECEPTACLE FOR THINGS PAST.



No. XII.] MARCH 1st. 1828. [Price 1s.

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“The sacred Store-house of our predecessors,  
“And guardian of their bones.” *Shakspeare.*

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CHARLES BOWLES, Esq.

AND THE CORPORATION OF SHAFTESBURY.

Little more than two months have elapsed, since we were called upon, agreeably to the office we have undertaken, to record an interesting narrative connected with the Rev. W.L. Bowles, and his fellow Magistrates at Marlborough; we shall this day, in virtue of the same trust confided in us, relate with equal impartiality, and weigh with no less decision, the events which have recently thrown that worthy Clergyman's brother into an unpleasant collision with the Corporation of Shaftesbury. In our Number for January, we alluded to Mr. Charles Bowles as the Recorder of that town; little expecting thus speedily to announce his retirement from office, still less imagining that his secession from it was already virtually ensured.

The principal property of this well known Borough has, within a few years past, come into the possession of Earl Grosvenor; by whose interest its Members are now tacitly returned to Parliament, without any recurrence of those violent contests, which have just been animating, in turn, the sturdy Freeholders of Weymouth.

With the office of Recorder, Mr. Bowles has been likewise holding that of Agent to Lord Grosvenor;

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an union, which would necessarily invest any man, even of less personal credit and reputation, with extensive, perhaps invidious, authority. And as no corporate body ever did exist without some little jealousies and contentions, in which either party flatters itself by the imaginary sanction of its favourite *liege*; so none would, in this quarter, be more naturally, or more unfortunately, selected as rival patrons, than the great land-proprietor and his deputy.

Now it happened that, in the proceedings antecedent to the two last elections for the Mayoralty, irregularities occurred, apparently but trivial in themselves, yet sufficiently vexatious at the moment, to induce the Recorder to tender his resignation to the Mayor, Mr. Philip Chitty, another agent to Lord Grosvenor, and a junior partner in Mr. Bowles's house. This event took place on the 22nd. day of last September, and shortly before a new Mayor was to enter upon office; it was whispered abroad, and crept into the Newspapers; but, with the exception of a remonstrance from Mr. Cox, on Mr. Chitty's behalf, which terminated without any explicit arrangement on either side, no notice whatever appears to have been taken of the Recorder's resignation, who continued to execute the duties of that office up to the 7th of January, 1828. Meanwhile, however, on the strength of desultory rumours alone, an offer of the Recordship had been forwarded to Lord Grosvenor, and accepted; and the 8th of January was fixed as the day for his formal induction. Matters were now drawing to rather an awkward crisis, which was not relieved of its difficulty by a meeting convened, among Mr. Bowles's *constituents*, the very day before that fixed for his successor's nomination.

The professed object of this meeting, was to request Mr. Bowles, on the ground that his withdrawal had not even been presented to the Corporation, far less acknowledged or accepted by them, would now redeem it, and continue his public functions, as

before. Certainly, however honourable may have been the principles which dictated the prior conduct of Mr. Bowles, (and we doubt not their integrity for one moment) however involuntarily such an act of privation may have been wrested from him, however he may subsequently have regretted that step, and desired, whether on public or personal considerations, to recall it, no candid mind can doubt the present movement to have been the most injudicious and ill-advised effort of inconsiderate friendship, that could possibly have been suggested by his most inveterate enemies. On considering the whole process of the transaction, the three months that had elapsed since the resignation was sent in, and publicly, though not authoritatively, circulated; and that no single measure had been taken, in that interval, by the great body of Mr. Bowles's friends, until within four and twenty hours of Lord Grosvenor's proposed election to an office already offered to him and accepted,—defeat must have appeared, on the slightest reflection, almost inevitable; that, moreover, a defeat the most painful,—to be beaten, in advanced life, from an office, honourably maintained for five and twenty years, by one, whom even to have opposed must appear hateful and repugnant; and all this too, when, without such subsequent manœuvre, a conscientious retirement would be doubly enhanced by the succession of a private friend and supporter. Besides, even the most decided triumph would have passed but a very equivocal compliment to Mr. Bowles, have thrown the Corporation into a most distressing dilemma, and have cast a downright insult upon Lord Grosvenor. When to these considerations we add, that the measure tended to open and spread a breach between acknowledged friends, the employer and his agent, by setting them and their partizans in hostile array against each other, it really becomes almost a charitable alternative to hope, that nothing worse than mistaken zeal was the motive for such a confederacy.

The meeting was respectably, but not numerously, attended; and, by the opposition of Mr. Chitty and other advocates for Lord Grosvenor, the proposed petition to Mr. Bowles for his continuance in office was supplanted by a letter of compliment and condolence on his evacuation of it.

It will be necessary, at this point, to advert to the very objectionable language employed, on this occasion, by Mr. Chitty towards his master's tenantry. No subsequent explanation or apology will convince those who heard or read his several speeches, but that threats and warnings were held out against them, if they should commit themselves by any action, which might be unfavourably represented to their powerful landlord. Indeed, we remember no instance, in which the menaces of patronage were ever more frankly and unceremoniously denounced. Another accusation against Mr. Chitty we are not so ready to support. It is true, that gentleman informed the meeting that Mr. Bowles's note of resignation was still locked up in his drawer, and that, so far from thinking to displace him from office, he would lose his own right hand rather than lay that note upon the table of the Corporation; yet, equally true it is, that, on the following day, when an inquiry was made for the resignation of the present Recorder, before a new one could be introduced, Mr. Chitty did, after some hesitation, produce that note, which was instantly accepted, and Lord Malmsbury elected without opposition. Nevertheless, we shall take the liberty, in this instance, of offering a few words in Mr. Chitty's defence. Whatever may have been this gentleman's real motives, we conceive that his behaviour redounded to the true interest of his partner, Mr. Bowles, as well as of his employer, Lord Grosvenor. He had a delicate part to perform between two friends, unintentionally opposed to each other, and both possessed of strong claims upon his gratitude; and we think the event of his endeavours

has been reasonable and decorous towards both. There can be no doubt that the determination he averred, of not becoming the instrument for presenting Mr. Bowles's resignation, was founded on a feeling of respect towards that gentleman; but subsequent reflection, and especially the painful, though ridiculous, difficulty in which the Corporation found themselves involved, at the presence of their chosen guest, without a vacancy to receive him, must have convinced Mr. Chitty of the *imperative duty*, which commanded the resignation, be its consequences what they might, to be at length produced. The promise itself was blameable, rather than the transgression of it; the former was rash, the latter unavoidable.

But by no means shall we exempt, with a similar excuse, the general conduct of the Corporation from that censure, which has universally and deservedly accrued to them. Their difficulties were the sheer result of their own mismanagement; and justice is absolutely offended, that the means of extrication were so readily discovered. They deserved to flounder in their own quagmire for three months, corresponding to the period they had employed in concerting measures for the election of Lord Grosvenor, instead of first ascertaining whether any such election would in fact be called for. By this simple precaution, an absolute civil war would have been saved to their little Borough. But Aldermen are so corpulent!

It gives us sincere pleasure to understand, that these dissensions are now fast subsiding; and with supreme satisfaction should we learn, that our own statement had been the means of compromising, as we could wish, the estrangements of an irritated community. And really, after all, we observe not, throughout the whole quarrel, any forfeiture of honesty or uprightness in either party; a little lack of foresight, a hasty submission to feeling, rather than

to judgement, we trust may be pronounced the head and front of all offences, given and received.

Mr. Bowles resigns his office instead of his independence, and retires with the affectionate esteem and approbation of a host of friends, perhaps without the consciousness of having a single enemy. Lord Grosvenor comes in with the high expectations of all, who know his customary bounty and benevolence: if, to his own excellent disposition, he add the talents and discretion of his predecessor, he will do what few other men in the County could have done,—make up to Shaftesbury the loss it has sustained in Mr. Charles Bowles's retirement.

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We cannot better conclude our remarks on this subject, than by recurring very briefly to the termination of the Rev. W. L. Bowles's Petition in behalf of Catherine Cook; to which no answer had been returned when our former remarks were issued. Upon his Majesty's signifying his gracious will and pleasure, that the original sentence of two years imprisonment, with hard labour, but *free* from the *pecuniary fine* and the *solitary imprisonment*, should be confirmed, an *ex-parte* meeting of the defeated Magistrates was *secretly* convened, (for, with due notice, we have reason to know that Mr. Bowles's personal friends on the Bench could have prevented such a measure) and a censure passed on Mr. Bowles's petition, as containing a partial and inflamed statement of the transaction. On the report of which meeting, another, far more numerous, assembled at the Guildhall of Calne, who not only beat back this censure on the heads and hearts of their opponents but forwarded a deputation of thanks to their excellent friend "for his conscientious, fearless, able, and persevering conduct; congratulating *him* on the success of his petition, and *the people at large*, that there is a way open to the throne, where the judge-

ment of fallible judges may be reviewed, and the voice of the criminal heard from his cell."

We pray God, that such may ever be the triumph of common sense and feeling, over drivelling and doltish inhumanity!

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**ST. MARY DE CRYPT.**—In repairing a Church of this name at Gloucester, (and what a name to set the blood boiling in the veins of an Architectonico—Bibliographical Antiquary !) some workmen have lately discovered, under one of the tables of benefactions, a very curious painting in fresco, which represents a nobleman and his lady richly attired, with coronets on their heads. They are conjectured to be James Lord Berkeley and his wife ; the latter of whom was cruelly murdered in Gloucester Castle, and buried in the adjoining monastery of Grey Friars, in 1542.

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**TO MY LADY CAROLINE:** *In the back-ground of whose Portrait appear the Temples of Love and Wisdom; near the one stand Venus and the Graces, and the Muses in front of the other.*

Let Paphos now two Goddesses adore,  
Ten be the Muses, and the Graces four :  
Thy polish'd mind, thy form, and beauteous face  
Make thee a Muse, a Venus, and a Grace !

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## UNPUBLISHED RIDDLES OF PROFESSOR PORSON.

Mr. Editor,

The subjoined Riddles, composed in Latin by Professor Porson, were copied by me from the papers of a gentleman, to whom the Author himself communicated them. Should you deem them worthy of a place in "The Crypt," they are perfectly at your service. Your humble servant, CANTABRIGIENSIS.



## I.

Corpore parva licet, sum turribus altior; uno  
 Stans pede, perpetui turbinis instar agor.  
 Uno immota loco, soleo tamen usque moveri,  
 In sola constans mobilitate feror.  
 Consilii expertem me nauta sagaxque viator  
 Consulat,—haud fallax temporis augur ero.  
 Si sapias, nostri similes fuge cautus amicos,  
 Fortunamque parem, par levitate caput.

## II.

Vina bibo, quoties larga est mihi copia lymphæ;  
 Lymphæ mihi deit, nil bibo præter aquar.

## III.

Non metuit mea frons æstum, neque frigus; ad idem  
 Usque comæ color est, perpetuusque decor.  
 Ut decoro Phœbi, decoro sic Martis alumnos;  
 Sanguine me Mavors, carmine Phœbus alit.  
 Sæpe ut pascat heros, et lautas condiat escas,  
 Me crudelis aqua vexat et igne coquus.  
 Si, quibus involvar tenebris, evolvere possis,  
 Particulam poteris, Lector, habere mei.

## IV.

Nil video, quamvis oculos mihi semper apertos  
 Ars dederit; patet os, nec licet ore loqui.  
 Vin' loquar et videam? duce te, res utraque fiat;  
 Ora oculosque meis iunga,—videbo, loquar.  
 Dat varios diversa mihi pictura colores,  
 Nunc ego deformis, nunc ego pulchra vocer.  
 In scena dominor, regnoque per orgia; sub me  
 Impietas, error, fraus, amor, ira latent.  
 Me nunquam pietas, me nunquam candor amavit,  
 Candoremque pium fingere docta scio.  
 Mille arcana tego, tibi velo conigmata mille,  
 Œdipe; fac, ne te, neu tua sensa, tegam.

Sum calamo similis, fragili sum corpore; venter  
 Sæpius, ut fornax aut focus, igne calet.  
 Me miles, me nauta capit, me bajulus optat,  
 Deliciasque solent me vocitare suas.  
 Nobilibus sapio paucis; bene multa vaporem  
 Ora bibunt, sorbent guttura nulla meum.  
 Suppleo colloquium, curas ac tædia pello,  
 Purgo caput, cerebri nubila nube fugo.  
 Alba senescendo mihi fit coma, sed mihi corpus,  
 Edipe, fit, senio dedecorante, nigrum.  
 Dum sensim tenues meus evanescit in auras  
 Halitus, est vitæ vera figura meæ.

## VI.

Te *Primum* incanto nimium propiusque tuenti,  
 Laura, mihi furtim surripuisse queror.  
 Nec tamen hoc furtum tibi condonare recusem,  
 Si simili pretium solvere merce velis.  
 Sed quo plus candoris habent tibi colla *Secundo*,  
 Hoc tibi plus *Primum* frigoris intus habet.  
 Jamque sinistra cava prædixit ab ilice *Totum*,  
 Omne et audaces spes vetat esse ratas.

\*.\* We embrace this opportunity of signifying a wish, henceforward to devote some portion of each of our Numbers to subjects of interest at Cambridge, as we have already done by the sister University. In expressing our hope that this plan will be received with encouragement, we respectfully add our request for such communications on Literary, Antiquarian, and Architectural subjects, as will best enable us to accomplish it.

THE EDITOR OF "THE CRYPT."

## OXONIA EXPLICATA ET ORNATA:

### 1. *The New Clarendon Printing-Office.*

An ingenious writer in a recent Number of the Quarterly Review has amused himself and his readers, with a comparison between the power of the

greatest empires of Antiquity, and that of the British Empire at the present day ; giving, of course, a decided preference to the latter, and proving, or illustrating, this superiority by various examples; one of which supposes, that, *if* all the steam-engines in England could be united into one gigantic machine, that one would be sufficiently powerful to erect the great Pyramid of Egypt in a few hours. He might as well have added, that, *if* the power of all our horses, or asses, could be united in one gigantic animal, that one would probably be strong enough to carry it on his back, when so erected by the steam-engine. Surely this gentleman might have discovered more substantial proofs, and instances better suited to his purpose. For example; were he an Oxonian, and resident at this time, he would hardly have failed to take advantage of one, which must there have offered itself to his notice. Without pretending to rival his logic, we will just point out a few of the heads, which he might have worked upon. It will be readily allowed, that all the other great Empires of Antiquity, the Babylonian, Assyrian, Egyptian, Persian, Athenian, and Macedonian, must yield the palm to ROME, in the zenith of her glory, under the Emperors; yet ocular demonstration must convince any one, who visits Oxford, that Rome, in all her pride, was as nothing to England, or even to one of England's more renowned Cities.

When the wealth of Rome and the pomp of her citizens were at their height, they constructed Palaces for their Emperors, and Triumphant Arches in their public streets, to commemorate their greatest victories. In England, victories are every day occurrences, little worthy of commemoration, scarcely even of notice; and to shew how we despise their paltry vain-gloryings and celebrations, we build a fac-simile of their finest triumphal arch in an obscure corner of the suburbs of Oxford, (called, as of distinction, JERICO,)—leading nowhere, and commemorating

nothing! We had before built Palaces for Hospitals, but we now convert one to a Printing Office, a workshop for artisans! Much as had been boasted of the majesty and dominion of the press, we were scarcely prepared to find these tropes and figures of rhetoric so substantially embodied forth in solid stone. The new Clarendon would, in fact, be a Palace for an Emperor, but that, unfortunately, only two thirds of it are finished, or likely to be so at present. Even in its incomplete state, however, it is an honor to the University and to the age; and we would humbly suggest, that, *when* the work is resumed, the empty niches, which ornament the front, should be occupied by the figures, in full canonicals, of the Delegates, who have had the spirit to conceive, and the courage to execute, so magnificent a design. It may be necessary to add, for the information of such as have not yet had the pleasure of visiting this noble pile, that the front (the only part which is ornamented, or intended to be seen) is completed, and exhibits one of the very best specimens of this style of Architecture in the kingdom. The centre, which stands out from the line of the front, is almost an exact representation of the arch of Constantine; the two wings, which likewise project, are each decorated with four beautiful Corinthian columns, corresponding with the centre, with which they are connected by a low range of ware-houses on the ground floor only, ornamented (some would say, deformed) with closed windows, or niches, to break the monotony of a dead wall. As these, however, recede, they are but little seen, the eye being entirely employed on the projecting portions, which cannot be praised too highly. The whole is faced with Portland stone, the columns also of stone, (none of your gimcrack cast-iron and white-wash,) the capitals boldly and cleverly carved, and, by their standing out from the main wall more than is usual in England, an important effect is gained in the contrast of light and shade. In short, the

whole would be extremely magnificent, if we could but discover any point to see it from ; but the only open view there ever was, has been blocked up, from the time the building was completed, by a very substantial public-house projecting just its own width in front of the line of pillars, and leaving a proportionate empty space behind by way of a yard. However, it is hoped that St. John's College, to whom the land in front belongs, will, ere long, lay open a wide street in a slanting direction from St. Giles's Church. The building is now so entirely lost, that a man might live for months in Oxford, and never discover its existence. I had almost forgotten to mention, that, in order still further to shew our superiority over the Ancients, who condescended to admire the lights and shadows displayed in an *open* arch, we, though building from their model in other respects, have successfully excluded this effect, by *filling up* the archway with a solid and ponderous *wooden gate* ! We have also omitted to state, that the wings, mentioned as attaching to the extremities of the front, are, in part, the ends of two long ranges of buildings, which are to contain the actual printing-offices. One of these is completed, and in full work; and it is not a little gratifying to reflect, that the whole of this elegant pile is fully engrossed by the printers of the Bible and Prayer-Book only. The miscellaneous department, which still usurps the old Clarendon, is to be removed to the other wing, *as soon as* it is built. On its completion, this establishment will certainly stand unrivalled in Europe,—probably in the world; and, after all, if this additional space was necessary for such occupations, why not prefer a handsome and substantial stone building to a dirty red-brick printing-shop, such as you see in London; although such an one might, perhaps, have answered all mechanical purposes as well ? The name of the Architect is Robinson; a man, whose talents deserve more notice and encouragement than they have hitherto received.

## THE VISION OF SPIRIDION:

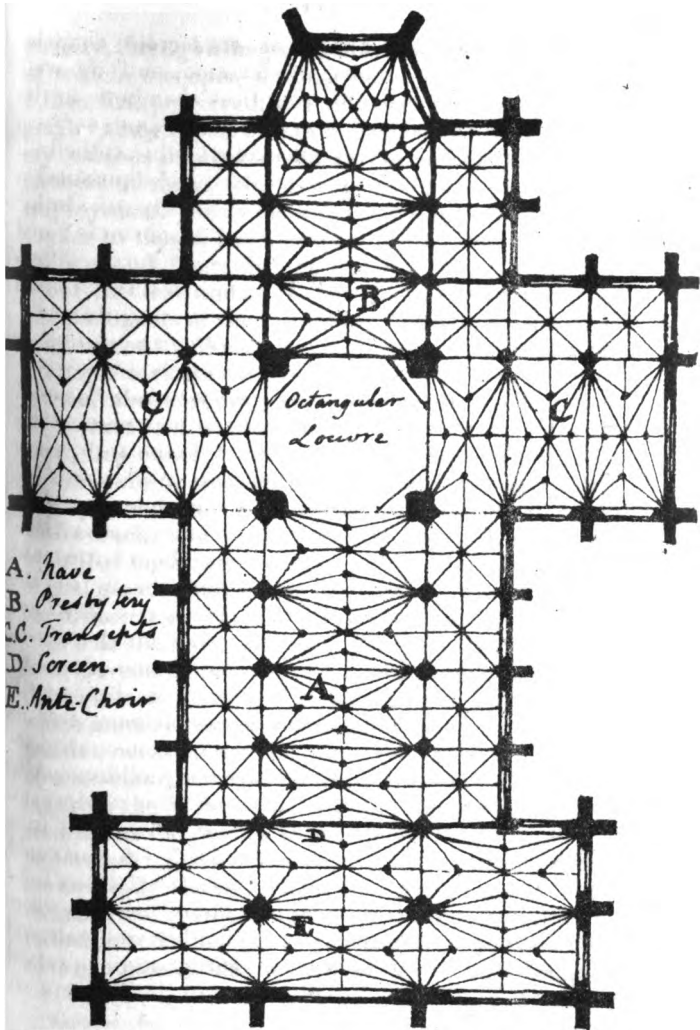
*Wherein he figureth (as one dreaming) a fair Cathedral of stone, newly stablished (or so to be) in a city ycleped Liverpool.*

I was reclining last night in the soft roomy reading-chair of my study ; before me hung, over the chimney-piece, the design of a noble Gothic mansion, drawn by a late eminent architect, the back-ground and scenery filled in by Turner. On one side of this, was exhibited a portrait of the illustrious William of Wykeham, while the mantel-piece was loaded with ancient finials, glazed tiles, and architectural fragments of every shape and description. On my left hand, and somewhat behind me, were ranged my favourite editions of the Greek and Latin classics ; while, on my right, in a certain corner denominated the Giant's Causeway, stood many a ponderous tome of Grecian, Roman, Gothic, Hindoo, and other Architectures,—of topography and antiquity,—and not a few folios and quartos of modern art. Over all these I was complacently casting my eye, as it wandered from the volume of Dallaway, which lay open, on the table before me, at the following passage: "It has been remarked by a French critic in Gothic architecture, that, to compose a Church, where every perfection of which that style is capable should be combined, he would select the portal and western front of Rheims, the nave of Amiens, the choir of Beauvais, and the spire of Chartres." It immediately occurred to me, whether these hints could not be applied to a design for the Cathedral of Liverpool? Majestic is thy nave O Amiens; and sumptuous and beautiful is the choir of Beauvais, studded with chapels, and blazing with altars and pageantry! But to what purpose could we now erect Lady-chapels, naves, and aisles, but that travelling Dilettantis might admire, and civic processions, once in a century, might tread them? For these things we have no longer use; no saints to

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whom we can raise altars, or consecrate chapels. We have but one object of devotion, and as well might we appropriate the countless chambers in the labyrinth at the lake of Mœris to our divine service, as the unavailable excrescences of a Gothic cathedral. But I had been too deeply initiated into a persuasion of the marvellous beauty and sublimity of Gothic architecture, readily to yield to this obstacle; and my mind revolted at the thoughts of a church, differing from those of St. Peter, St. Paul, or the Pantheon at Paris, in nought, perhaps, save in its inferiority. Hence arose a sensation of difficulty, amounting to uneasiness; when gradually the objects of my contemplation became confused, reality vanished, and I fell into a deep slumber. My mind became crowded with thick coming fancies; and the first image which presented itself, was that of a Gothic edifice, so vast, that the walls and columns rose beyond the scope of my eye-sight; the grand object, however, soon grew more defined; it no longer bore the character of a dream, but I even felt the peculiar atmosphere of the place, as distinctly as I traced the design of my ideal Cathedral. I appeared to be standing near the centre; and of all the sumptuous piles I had gazed on and studied in England, in France, or in Germany,\* this one seemed the fairest in its proportions, and the most perfect in the execution of its details. But although I was clearly in the main body of the church, I was surprised at finding that there was another department still further to the West of me, and from which I was divided by a screen; and yet this could not be the choir, for towards the East, again, I observed a portion of the building more enriched, where the tracery and ornaments were doubly elaborate, and the grey stone was set off by tapering stalls of carved oak. Accordingly, I passed towards the Western ex-

\*Italy boasts but one Gothic Cathedral, that of Milan, partly erected by Brunelleschi.



Wm. 1828

Crypt. Vol. II. p. 110.





tremity, through a magnificent Gothic screen,† the door of which was opened to me by an aged man, whom I then first perceived, and who was doubtless a vergger, or some officer of the church; for he answered to my various inquiries with all the accuracy and preciseness of those, who have passed their lives in such employment. I now entered an oblong parallelogram, similar to those I have seen in the Chapels of New College and Magdalen at Oxford, being, in length, about 120 feet, and of the breadth of two severies, or compartments of the vaulting. It was lighted by five windows on the West side;‡ diversified into branches of the most intricate design, and streaming with painted glass of the most gorgeous colours. In the N. and S. sides were two windows not so large in their dimensions, but equally rich and brilliant. The tracery of the ceiling was simple, as that of Westminster Abbey; and four vast clustered columns, of eight shafts each, and with flowered capitals, like that beautiful model in the centre of the Chapter-house at Wells, stood insulated to support the springings of the different severies. "This," said my aged guide, "we call the nave, although it differs considerably from the part which usually goes by that name. But the architects thought it unnecessary to build a nave, which must be nearly 300 feet in length, without any positive occasion for one. So they erected this sort of ante-choir, wherein the people assemble on entering from the Western porch, and before they proceed to the interior, or choir, where divine service is performed. Over the two extremities to the N. and S. are two lofty towers, which you can only see from the exterior." My doubts being thus satisfied, I returned into the main body of the church, and proceeded to examine it more narrowly. Although designed

†Suppose, for instance, the screen of Canterbury, or that of York.

‡Great East window of Lincoln Cathedral.

for the accommodation of those who attend public worship, and therefore entitled to the designation of a Choir, it was far more spacious, and would contain with ease a much larger congregation, than the largest choir I had ever yet beheld. The ornaments, too, as we rather expect to find them in the nave, were chaste, and the proportions magnificent: it exhibited not that redundancy of carving, which fatigues the eye in the chapel of Henry the 7th, or the Choir of St. George's, Windsor; but seemed to combine the bold outlines of the 13th, with the free carving of the 15th, Century. It was also of great height, that is to say, as near as I could guess, 85 feet; and was separated from the aisles by a row of columns which supported the principal arches. The capitals of the taper shafts, which clustered round the piers, were enriched with foliage, and their bases carved in simple, yet elegant, mouldings. The triforium, over the principal arches, was not high; though sufficiently so to harmonize in exact accordance with the slender clerestory above, and the massy columns beneath. It consisted of a series of niches, which, instead of being crowned with pinnaced canopies, were surmounted by trefoil headed arches, studded with crockets, and terminating in finials. Each alternate division opened into a gallery, which extended round the entire church, while the others were filled with carved statues of delicate design and execution. The clerestory was lighted by windows resplendent with painted glass, and so various in their designs, that it would be useless to attempt a minute description of them: but they seemed principally of that style, which was in fashion at the beginning of the 14th Century, remarkable for the absence of transoms, and the graceful variety of its tracery. The ribs of the vaulting sprang from a semi-column, which terminated below the triforium in a carved corbel. Their plan was simple, with large bosses at the intersections, carved into "diuerse conynge deuices." Lost in the splendour

of this wonderful scene, I advanced slowly onwards to that point, where the transepts, extending to the right and left, divided the choir and chief aisles into two distinct halves. Here, on looking upwards, I was struck with the lantern or *louvre*, rising above the point of intersection.\* It was supported by four piers of immense solidity, but so lofty that their aspect was not in the least clumsy; for they ascended, without a single break, up to the flying arches, which rested upon their capitals. These arches, four in number, changed its quadrangular form into an octagon, lighted by windows, not painted with human figures (which at that distance could be scarcely perceptible), but only in large scrolls and patterns, which were reflected downwards on the opposite walls with extraordinary splendour. The top was vaulted over, and the shell of the vault was painted of a light blue colour, while the ribs were picked out with dark brown and gilding. The whole height could not have been less than 200 feet. Immediately beyond the *louvre*, the building was lowered, but not more than about 10 or 15 feet. This part was called the *chancel* or *presbytery*, being appropriated to the clergy who performed the service, and conspicuous for its carved oaken stalls, destined for the Bishop of the diocese, the chapter and other dignitaries of the cathedral, and the civil authorities of the city. This, indeed, might be reasonably considered the "holy of holies," the shrine, as it were, of the entire building; for all that human skill and ingenuity could desire or accomplish, was here bountifully displayed; yet such was the art of the person who designed it, that, although the eye was almost distracted at first by the individual splendour of every single part, yet a second glance would convince you that, in this department above all others, proportion was most rigidly regarded; and that, in the attempt to multiply beauties in detail, the genius of the architecture (except in

\*See Antwerp, Ely, and Canterbury.

the screens and oak carvings of the stalls and thrones, which were elaborate beyond conception) was rather noble and imposing, than vain or overcharged with ornaments. Its general design closely resembled that of the choir, save only that the window-mullions were less solid, and the shafts of the clustered columns more slender and delicate. The material of these last was a greyish marble; the foliage round their capitals was gilt, as were also some of the bosses in the intricate intersections of the vaulting; while others were gorgeously emblazoned with armorial bearings. The wall of the triforium was completely perforated,\* but with double mullions, the exterior ones being glazed: and, between these and those next the presbytery, ran the passage of communication. But lest work so fine and frail should weaken the super-structure, a tier of arches was here built into the wall, on which the clerestory was supported, although the open-work appeared to bear the whole weight. A dim light only was permitted to penetrate the storied windows, stained with the most solid and substantial colours; so that, when the bright sun shone on them, they had almost the appearance of a transparent Turkey carpet, or of the richest enamel. But the apsis, which terminated the building to the East, far exceeded every other part in splendour; for here the ribs of the ceiling were gilded, while the shell of the vault itself was constructed with various coloured patterns in mosaic work,† and the bosses at the intersections were charged with figures of angels and seraphims, singing and chaunting Alleluiahs, with a strange accompaniment of musical instruments.‡ The subjects of the paintings in the East window were supplied by the rites and sacraments of the Protestant Church. That on the North side was oc-

\*Nave of the Church of St. Ouen, Rouen.

†St. Mark's, Venice; and sundry churches at Florence, Rome, &c.

‡Choir of Gloster Cathedral.

cupied by the portraiture of the holy line of David, the tree of Jesse; the remaining ones represented various scenes taken from the life of our Saviour. Through these master-pieces of art, the mellow sunbeams sunk upon the High Altar-screen, which extended from the ground to the base of the East window. But how shall I describe the costly magnificence of this splendid feature? So sparkling was its surface, that I fancied it could be nothing less than alabaster; so confused did the senses wander amidst the fretted lace-work, and the infinite combinations of columns, or slender shafts, with buttresses, adorning and supporting the pinnacles, and separating the niches. Here also were the tabernacles, the canopies, the tracery of the groinings, the studded pendants, the fascias, the finials, and the trefoil blocking which surmounted the whole,—yet no part appeared too minute, or needlessly encumbered with decoration.\* Under their canopies were ranged the statues, in bronze, of Christ and the Twelve Apostles, of the Kings and Queens of this land, the most eminent for their piety, together with divers other persons remarkable for their virtue and sanctity, without any reference to country, or even to their persuasion. Nay, I saw there even the effigy of one, and only one, whom I need not name, of the long series of St. Peter's successors. The whole number, as I could judge, fell little short of seventy. The communion-table was covered with crimson velvet, wrought in needle-work of gold; and the sacramental plate might vie with that of Osney or Glastonbury in the best days of their prosperity. Immediately above, and resting on carved brackets, was an altar-painting of the Angels appearing to Shepherds.

It was now time to turn and cast my eye down the presbytery, which was separated from the side aisles

\*Screens of Winchester Cathedral, and of the Abbey Church of St. Albans.

by low screens of carved stone†: against these were ranged the pinnaced stalls of dark coloured oak,‡ with their curtains and velvet cushions of crimson. Under them, on each side, sat the chanters and choristers. Nearer to the high altar, where I stood, were two thrones,\* tapering upwards, canopy above canopy, to the crocketed pinnacles, which nearly reached the springings of the vault. Before me, but lower by a step, and partitioned off by a low gilt iron railing, was the body of the church, extending in stately perspective to the screen at the W. end, beyond which again the ante-choir diverged, its confines faintly illuminated by the great Western window. On my right and left were the aisles, their varied scenery broken by columns, and counter-lights flowing in through different apertures, and the transepts, part of which appeared transversely, while part was concealed behind the screens on each side of the Presbytery. "The Chapter House now remains to be seen," said my guide; "after which we can visit the beautiful Gothic library. They both lie to the North, and form part of the Cathedral Close; they are universally"—"But," I exclaimed, interrupting him, "there are yet other portions to be examined. Of course there lies, beyond this choir, some Lady-chapel, some long aisles, like those of de Lucy at Winchester, some barricadoed entrance to the Holy Hole; and these transepts, too, can be only the lesser ones; we have not yet seen the grand cross of the Church." My guide assured me we had examined the whole building. "Impossible!" I cried; "where are your chantries, your martyrdoms, your confessionals, and your private chapels? I have seen none of them. True, you have built a magnificent pile, but it is not

† Similar lateral screens at Amiens, Winchester, Wells, &c.

‡ Winchester, Gloster, York, Amiens.

\* Bishops' thrones of Exeter, and Wells; and monument of Aymer de Valence in Westminster Abbey, &c.

yet a cathedral; and we must look to after ages to complete, what, I grant, you have splendidly commenced." I turned with disappointment towards the ancient verger, when, lo! he had vanished; and, in his place, there stood before me the sublime architect, the pious prelate, the great William of Wykeham himself. I knew him instantly by his resemblance to the portrait in my study; but he was now divested of his pontifical robes, and wore, in their stead, a long close garment of dark brown cloth, buttoned from the girdle up to the throat, and with loose flowing sleeves. A skull-cap was on his head, and his right arm rested on a staff of ebony. "My son;" (he thus addressed me)—"I read thy thoughts. Thou wouldst say, that there yet lacketh much, to make this solemn fabric a perfect cathedral. Yet would I fain have thee to consider, that, albeit it hath not so great a number of parts, nor so fanciful a diversity of styles, as there be in our cathedral of Winton, yet it containeth all that is necessary for the ordinances of thy reformed worship. Surely thou wouldst not erect chapels or altars, save to dedicate them to the saint or martyr; and there were little wisdom in a man, who should build an house with tenfold more chambers than were like to be inhabited. Now see we how our master-mason hath arranged in suchwise, that the whole congregation (and that not a small) may be present. The line which thou beholdest down the centre of this church, shall divide the richer people from the poorer; so that, although there be no pews, but only chairs or benches, yet there shall be division enough to content the proudest noble. Here, where we stand, let the clerks perform the service in sight and hearing of all men. The aisles, on either side of this presbytery, and the transepts, we consecrate to the remains of such, as would commemorate themselves by costly monuments; beneath us be the Crypts, for less noble, but not indiscriminate, sepulture. In the Southern Transept, or Baptistry, is the font, of like



fashion; no common vessel, I trow. Go we to examine it." I joyfully assented, and was following my amiable guide, when my foot stumbled against a projecting stone; in a moment all my phantasies had vanished into thin air; and instead of the Cathedral and the Prelate, the scene became an easy chair once more, and books, prints, and drawings resumed their original identity.

\*.\*For windows, see the Cathedrals of York, Exeter, and Gloucester; Beverley Minster, Yorkshire; and the Churches of West Had-don, and Worstead in Norfolk. E. window; E. window of York Cathedral. Arches and pillars of choir and nave; nave of Lincoln. Groining of Presbytery; groining of Lady Chapel in Wells Cathedral.

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**MR. BOADEN'S SALE.**—The Library of this Gentleman, who is known as a Dramatic Poet, as a controversialist in the dispute of Ireland's Forgeries, and still more as the Historian of Shakspeare's Portraits, and the Biographer of Kemble and Siddons, was brought to auction in December last, with that of Mr Yates, at Evans's in Pall Mall. The most curious lot (703) consisted of an autograph Letter of Bishop Warburton, dated from Prior Park, July, 1763; in which some singular remarks occur on the Letters of Lady Mary Wortley Montague, then recently published, together with an account of the Diary and Letters of Henry Earl of Clarendon, and the light they throw on the Revolution, and the infatuation of James II; a subject of peculiar interest at this moment, from the volume just put forth by Mr. Colburn. The Letter was purchased at £3 13 6 by Mr. Molteno. To this may be added the following;—Chaucer's Canterbury Tales, by Tyrwhitt, 5 vols. 8vo.; Malone's Copy, with a very interesting MS note by him, containing a character of Tyrwhitt; £2 3 0.—Shakspeare's Plays, 1623, fol. First Edition, with the genuine Portrait, and Verses by Ben Jonson, but a re-printed title-page; £26 15 6.—Shakspeare's Plays,

by Theobald, 1733, 7 vols. 12mo ; Queen Caroline's Copy, on Large Paper, in red morocco ; £4 14 6. An inferior Copy fetched 17l., at Theodore William's Sale, last Spring.—Shakspeare's Plays and Poems, by Malone, with autograph Letter from Malone to Boaden, accompanied by his unpublished Essay on "The Tempest"; £3 11 0.—Gentleman's Magazine, from its commencement in 1731 to 1827, with the 6 vols. of Index by Ayscough, Stace, Nichols, and St. Barbe ; 152 vols. uncut ; £24 0 0.—Cryes of London, n. d. fol. very scarce ; £3 12 0.

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STANZAS, BY A YOUNG LADY.

What art thou, Thought ? a spirit, o'er whose wings  
 A thousand shades, a thousand colours fly,—  
 These radiant as the hues Aurora flings  
 Above the op'ning portals of the sky ;  
 Those dark and solemn as the midnight cloud,  
 That o'er the buried world doth wrap its silent shroud.

Whence art thou, Thought ? from whom hadst thou  
 thy birth ?

A mere material thing, of finer clay  
 Than this dull body, yet the child of earth,  
 And with thy frail companion to decay ;  
 Each fram'd her law of being to fulfil,  
 And work in briefest space her end of good or ill.

And wherefore art thou ? sent awhile to light  
 The mariners, that sail on Life's rough sea,  
 A transient glory in oblivion's night,  
 Too quickly perishing, no more to be !  
 Can all thy lustre, all thy awful pow'r,  
 Sink in the gloom of death, the meteor of an hour ?

Or art thou from above, a beam divine,  
 A radiance struck from the eternal mind,—

For ever bright, when planets cease to shine,  
 And fails attractive force the stars to bind ?  
 A maze of light the path of Heaven to show,  
 Or an avenging flame thro' endless years to glow !

ABIEL.

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### Mr. HAYDON'S PICTURE OF THE MOCK ELECTION.

We should be very sorry to appear over strenuous in defence of Mr. Haydon's principles, either as an artist or as a man; in both of which capacities we regard him with great diffidence and caution. The following Letter, however, recently addressed to the *Morning Chronicle* in his behalf, by a Gentleman of acknowledged talent and attainment, is, spite of its defects, too clever, and too warm-hearted, to need any apology for being thus transplanted into the *Hortus Siccus* of "The Crypt."

SIR—As you have been kind enough to insert in your Journal some appeals in behalf of Mr. Haydon, and as it was through your medium that I first became acquainted with his truly affecting circumstances, I venture to hope that you will permit me, by means of the same channel, to call the attention of the public to the admirable picture which Mr. Haydon is about to exhibit. They who have only been accustomed to consider this great artist in the light of an historical painter, will be astonished to find that the versatility of his genius equals its power. He has entered upon a new province of his art, and with a success which can be only understood and appreciated by means of ocular proof. Nothing can be more happy than the subject of a Mock Election in the King's Bench. The extremes of human life, its gaiety and its wretchedness, its dignity and its degradation, are here brought into that close contact, in which our own native Shakspeare loved to view

and to paint them. Look at the inimitable drollery of the countenance of the principal figure! What a reckless humour! What a defiance of all but a certain good nature, which even vice and misery cannot extinguish! Who can doubt but that this is a portrait? For who but Nature could furnish the prototype? Look at that group in the right hand corner of the piece! There sits a man, whose splendid figure and noble countenance bear the appearance of a fallen being, and near him bends a fallen spirit of a softer sex, beautiful but lost. How strikingly graceful is the contour of this female form! How well contrasted is the group in the left hand extremity—a virtuous father and husband, who views the revel more in pity than in scorn—his wife—and infant child, held in the arms of a very pattern for nurses! How delightfully that respectable personage behind peeps into the baby's face! Is not this one head alone worth a thousand drawn from the types of ideal beauty?—It must enhance the astonishment, with which this picture will be viewed, to know that, five months ago, it was scarcely chalked out upon the canvass. I saw it in August, a mere sketch—I beheld it in December, a finished picture. The details worked up as carefully and as minutely, as in the small cabinet pictures of Wilkie or Teniers. In addition, also, to the Mock Election, Mr. Haydon has designed a most beautiful historical subject, and has finished the principal figure. This is indeed a display of industry and diligence, and, I may add, of fortitude, which ought to convince Mr. Haydon's creditors, that they will best serve their own cause by leaving him to the unmolested exertion of his talents. Some have charged Mr. Haydon with extravagance; but any one who has seen him, as I have done, in the bosom of his family, and observed the regularity of his habits, the little time he allots to exercise and recreation, and his quiet manner of living, must give him the praise of high principle and self-denial. I

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sincerely trust that these virtues will not lose their reward from the generosity of a British public.

I remain, Sir, your obedient servant,

Jan. I, 1828.

CHAUNCY HARE TOWNSHEND,

### THE FUNDS.

The following curious Table was lately posted at the Stock Exchange, and will prove interesting, from the range it takes of the Funds for an entire Century.

HIGHEST AND LOWEST PRICE OF THREE PER CENT STOCK, BANK STOCK, AND INDIA STOCK, FOR 100 YEARS.

FROM	Average No. of Bank- rupts.	3 per Ct. Con		Bank Stock.		India Stock.	
		High- est.	Low- est.	High- est.	Low- est.	High- est.	Low- est.
1724 to 1733	124	103	94	152	144	198	136
1734 to 1743	149	107	89	151	132	195	104
1744 to 1753	182	106	75	148	118	197	151
1754 to 1763	242	104	63	135	94	192	114
1764 to 1773	385	95	81	168	113	276	140
1774 to 1783	485	90	53	146	105	169	119
1784 to 1793	675	97	51	119	110	221	118
1794 to 1803	1007	75	46	191	116	226	143
1804 to 1814	1634	71	56	279	140	212	154
1815 to 1824	1522	96	60	296	204	300	181

*Goodhugh's English Gentleman's Library Manual,*  
CONCLUDED.

*London Book-sellers.*—The book-trade of London divides itself into four branches. The general retail book-seller; the dealer in old, or second-hand, books; the wholesale book-seller, who executes country and foreign orders; and the publishing or manufacturing book-seller; the second class is now scattered over the town, but they formerly resided in Little Britain, which was famous for them. The wholesale have al-

ways resided in, or near, Paternoster Row; but the chief house of this class was for many years on London Bridge. Osborne lived under the gateway of Gray's Inn. Tonson, opposite the Strand Bridge. Millar, first opposite St. Clement's Church, and afterwards opposite Catherine street. Dodsley, on the scite of the Shakspeare Gallery, in Pall-Mall. Dilly, in the Poultry. Many book-sellers formerly lived on London Bridge, and the chief house for publishing was for many years on that spot. Every book-seller had his sign swinging before his door, as was the case with other trades at that period.

*Vyse's Spelling-Book.*—At the sale of the Robinsons the copy-right was disposed of at the enormous price of two thousand two hundred pounds, with an annuity of fifty guineas to the author.

*Fate of Authors & Books.*—There are above one thousand books published annually in Great Britain; on six hundred of which there is a commercial loss, on two hundred no gain, on one hundred a trifling gain, and only on one hundred any considerable profit; seven hundred and fifty are forgotten in a year, another hundred in two years, another hundred & fifty in three years, not more than fifty survive seven years, and scarcely ten are thought of after twenty years. Of the fifty thousand books published in the Seventeenth Century, not more than fifty are now in estimation; and of the eighty thousand books published in the Eighteenth Century, not more than three hundred are considered worth re-printing, and not more than five hundred are sought after at the present time, since the first writing; that is, in thirty-two centuries, only about five hundred works, of writers of all nations, have sustained themselves against the devouring influence of time.

*Scott's Life of Napoleon.*—It is reported that ele-

vent thousand guineas have been given to the author, for the copy-right of the first edition of this book.\*

*Uses of Bibliography.*—Many secrets are discovered in bibliography. Great writers, unskilled in this science of books, have frequently used defective editions, as Hume did the castrated Whitelocke; or, like Robertson, they are even ignorant of the sources of that knowledge they would give the public; or they compose on a subject which, too late, they discover had been anticipated.

*Libraries in America.*—The largest in the country is that of Harvard College, which is now said to contain 25,000 volumes; six or eight years since it had little more than half that number, and this rapid increase affords a pleasing proof of the improving state of instruction. Next in consequence, is that of Philadelphia, being the City and the Logan Libraries united, which make together about 20,000 volumes. The Boston Athenæum Library has 12,000, and the Philadelphia about 6,000.

*Addison.*—Many of the Spectators he wrote very fast, and often sent them to the press as soon as written. It seems best for him not to have had too much time to correct. Old Jacob Tonson, the book-seller, did not like Addison; he had quarrelled with him, and, after his quitting the secretaryship, used frequently to say of him,—“One day or other you will see that man a-Bishop.” He latterly had an eye towards the lawn, and it was then he began his Essay on Christianity, and had a design of translating all the Psalms for the use of churches. What a compliment to Addison and the good taste of that age, when 20,000 of the Spectator have been sold in one day.

*Laurence Sterne* borrowed much from Burton's

\*It was understood, however, that, out of this sum, the Author was himself to defray the entire expenses of printing the edition.

Anatomy of Melancholy, for his Tristram Shandy, and in his sermons, from Bishop Hall's Contemplations. When he had finished his Tristram Shandy, he offered it to a book-seller at York for fifty pounds, but was refused. He came to town with his MSS in his pocket, and he and Robert Dodsley, the book-seller, agreed in a manner that neither repented.

*John Locke.*—It is perhaps not generally known, that this great Philosopher, who professed such a contempt for poetry, made himself several poetical attempts. One is to be found at the commencement of an edition of Dr. Sydenham's Works, and another in a collection called the "Court Poems". I am surprised they are not printed in the new edition of his works; not for their poetical merit, which I believe is small, but as literary curiosities. Perhaps his want of talents for poetry was the real cause of his professing anti-poetical opinions.

*Dr. Johnson,* after the publication of his English Dictionary, made a proposal to a number of booksellers, convened for that purpose, of writing a Dictionary of Trade and Commerce. The proposal went round the room without any answer, when a well known son of the trade, remarkable for the abruptness of his manners, replied, "Why, Doctor, what the devil do you know of Trade and Commerce?" The Doctor very mildly answered, "Not much, I confess, in the practical line; but I believe I could glean, from different authors of authority on the subject, such materials as would answer the purpose very well." The proposal, however, fell to the ground. Dr. Johnson was not paid above two guineas a week for writing the Rambler, of which the book-sellers cleared above five thousand pounds.

*Don Quixote.*—A young man was perceived walking with a book in his hand; and, as he read, every now and then he burst into an immoderate fit of laugh-



ter ; Philip the 3rd. who witnessed it, exclaimed, " Either that young man is mad, or he is reading Don Quixote." And yet Cervantes wanted not only the comforts, but the necessaries of life.

*Fielding.*—Andrew Miller, the book-seller, gave £800 for the copy-right of his *Amelia*.

*The Vicar of Wakefield.*—This little work remained unnoticed, and was attacked by the reviews, until Lord Holland, who had been ill, sent to his book-seller for some amusing book ; this was sent ; and he was so pleased, that he spoke of it in the highest terms to a large company, who dined with him a few days after. The consequence was, that the whole impression was sold off in a few days. Johnson informed me, he had made the bargain for Goldsmith, and the price was £60, and a sufficient price too, when it was sold; for then the fame of Goldsmith had not been elevated, as it afterwards was, by his Traveller ; and the book-seller had such faint hopes of profit by his bargain, that he kept the manuscript by him a long time, and did not publish it till after the Traveller had appeared. *Boswell.*

*Robinson Crusoe.*—This book was first published in two parts; the second appeared some time after the first. I have in my possession a copy of the first ed. of the 2nd. part, 1719, and the fifth ed. of the 1st. part, 1720, in two small 8vo. vols, printed by Taylor, at the Ship, in Paternoster Row. In the preface to the second part, Defoe speaks in angry terms of the pilferers from the first part in other publications, and, no doubt, refers to the London Post as well as others. Doctor Dibdin says, Daniel Defoe first published his Robinson Crusoe in the original London Post, or Heathcote's Intelligencer, from 126 to 260 inclusively ; this must be incorrect, no mention is made in the preface of its having previously appeared in any periodical work. The following anecdote may serve to strengthen my opinion. The manu-

script of this entertaining work, strange to say, ran through the whole trade, nor would any one print it, though the writer, Defoe, was in good repute as an author. One bookseller, at last, not remarkable for his discernment, but very much so for his speculative turn, engaged in the publication. He gained above a thousand guineas by it.

*Erroneous Estimates.*—At first, Miller would not give Thomson a farthing for his *Winter*. Burn's *Justice* was offered in vain to every publisher, for fifty pounds. Dr. Buchan offered his *Domestic Medicine* to every principal book-seller of Edinburgh and London, for one hundred pounds, without obtaining a purchaser; and after it had passed through twenty-five editions, it sold in thirty-two shares, at fifty pounds each. Beresford offered the copy-right of the *Miseries of Human Life* for twenty pounds, which afterwards realized five thousand pounds.

*Waverly.*—It is said, though I know not with what truth, that this novel was offered in vain, for twenty-five or thirty pounds, to several London booksellers; since which, it has realized above ten thousand.

*Wykehamical Proficiency.*—More than a third part of those, who have a classical education, can now write tolerable verses. Those of our Wykehamists are superior, in versification, to the best poets under Queen Anne, if we except Pope and Parnell. So distinguished an age hath never before existed, when he who was educated under the Wartons at Winchester and at Oxford, might converse on poetry with a Hayley or a Mason; on divinity, with a Hurd or a Porteus; on morals, with a Johnson; on history, with a Gibbon or a Robertson; on antiquities, with a Gough or a Whitaker; on anatomy, with a Sheldon; and, after having viewed the galleries of a Reynolds, might repair to the theatre of a Siddons.

*Copy-right of Plays.*—Dr. Young received, for his *Busiris*, eighty-four pounds; Rowe, for his *Jane Shore*, fifty pounds fifteen shillings, and, for *Lady Jane Grey*, seventy-five pounds five shillings. Cibber, for his *Nonjuror*, obtained one hundred and fifty pounds.

*Editions of Shakspeare.*—Of Pope's quarto edition, 750 copies were printed. Tonson gave the Editor £217. 12. 0 for his trouble; but the subscription was not full, and the price of the volumes, for the time, was very high, which, with other circumstances, so far depreciated the work, that, as Johnson informs us, one hundred and forty copies were sold at 16 shillings each.—Theobald's was the first edition which contained plates; 12,860 were printed; and, of all the editors down to the nineteenth century, Theobald had the largest remuneration for his labours, £650.—Warburton received £560.—Capell, £300. Johnson's pecuniary compensation amounted to about £480.—The original price of the first folio Shakspeare was £1.

*Editors of Milton.*—Dr. Bentley, the first editor of the *Paradise Lost*, got one hundred guineas for his edition. Dr. Newton, the next editor, got six hundred and thirty pounds for the *Paradise Lost*, and one hundred and five pounds for the *Regained*.

*Pope's Homer.*—Pope's contract with Lintot was, that he should receive two hundred pounds for each volume of the *Iliad*, besides all the copies for his subscribers and for presents. The subscribers were five hundred and seventy five, and many subscribed for more than one copy; so that he must have received upwards of six thousand pounds.—Warton received five hundred pounds for his edition of Pope's Works.

*Dryden's Virgil.*—Dryden cleared, every way, about twelve hundred pounds by his *Virgil*. It was

one of the first books that had any thing of a subscription, and that was principally on account of the prints, which were Ogilby's plates touched up. Dryden sold ten thousand verses to Tonson for three hundred pounds; he had six-pence each line for his Fables.

*Gay, Akenside, and Young.*—Gay got four hundred pounds by the first Beggar's Opera, and eleven or twelve hundred pounds by the second. Dodsley gave Akenside one hundred and twenty guineas for his Pleasures of Imagination, and Mallet the same sum for his Amyntor and Theodore. Dr. Young received two hundred guineas for the first three Night Thoughts.

*Thomson* sold his Winter to Millar, the book seller, for three guineas. He gained but little more for his Summer. When he rose in reputation, Millar gave him 50 gs. for his Spring. The Winter lay like waste paper at the publisher's, until a gentleman of taste, Mr. Mitchell, promulgated its merits in the best circles. Millar gave him 137l. 10s. for *Sophonisba*, a Tragedy.

We would by no means insinuate, that one hundredth part of the amusing anecdotes, scattered through the pages of Mr. Goodhugh, are now to be found in "The Crypt." But our respect for the property of a man, whose talents and labour do credit to his station, forbid us to indulge in more ample extracts.

**NEW CITY LIBRARY.**—The Corporation of London, resolved not to be left entirely behind in the "march of intellect," are forming a Library, which is shortly to be opened, at Guildhall. The books have been collected under the superintendence of Mr. Bolland, Mr. A. L. Jones, Mr. Taylor, Mr. Oldham, the City Solicitor, and Mr. Upcott, of the London Institution. The collection already made, is more

numerous than that possessed by the Mechanics, but neither so extensive, nor perhaps so generally useful, as that belonging to the commercial and professional youth of the metropolis, at the City of London Library and Scientific Institution. It comprehends, however, more rare and costly works, especially in relation to civic history and topography. The most extensive, though not the most learned or agreeable work, yet deposited in the new Library, is a complete set of the "London Gazettes," from the commencement in 1665 to the present day, with Indexes, in 130 volumes, folio. If it be true, as reported, that the Society congratulate themselves on the *cheap* acquisition of this treasure at the price of 250 guineas, they must be ignorant, we imagine, that a set, almost as complete, was standing for several years past on Mr. Thorpe's shelves, at two-fifths of that sum. The entire series, however, is exceedingly rare, if not unique; that in the British Museum is very imperfect. There are many book-collectors in the city, who possess large libraries, some of which, it is to be hoped, the owners will bequeath as additions to the grand collection. The committee are particularly anxious to render it the first for works of authority on municipal subjects. Whether it is to be freely opened to the public, as the *Bibliothèque de la Villa*, and every other library, Government or Corporate, at Paris, or whether the admission is to be a matter of solicitation and patronage, as is the case with almost every Library, mis-named *public*, in London; whether the Court of Common Council will confine it to their own constituents, the citizens, or whether they will confine it to themselves, is, as yet, undetermined.

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*Epigram. On a beautiful Young Lady, named Furey.*

To look like an Angel, the ladies believe  
Is the greatest of blessings kind Heaven can give;  
But believe me, fair nymphs, when, on earth, I assure  
The blessing's far greater to look like a Furey. [Ye.]

*Supplementary Letter, on the Architectural Antiquities and Restorations of Christ-Church, Hants.*

Mr. Editor,

By way of Appendix to your two papers on the antiquities of Christchurch Abbey, I venture to send you a few traditionary and certain dates connected with different portions of that building, and to correct, or amplify, a passage or two in your critique.

The North Transept, the arches of the Louvre, or central Tower, the Arcade and Gallery (or Catechumina, as it is sometimes named, from the use to which it was applied) of the Nave, have always been attributed to Ranulphus Flambard, afterwards Bishop of Durham. According to Godwin, Bishop Flambard died, September 5th, 1125, having presided at Durham 29 years. He was Dean of the then secular Church of Thuinam, or Twynamburne, (now Christ-Church,) previously to his promotion to Durham. If the nave, as tradition asserts, be his work, we may safely attribute its erection to the latter part of the 11th century,—from A. D. 1070, to 1100.

Bishop Flambard also built the nave of Durham Cathedral, which is still extant, but extremely dissimilar to his achievements at Christ-Church; the characteristics of the former being disproportion and heaviness, as displayed in the enormous cylindrical columns, similar to those at Ely, at Tewkesbury, Gloster, Norwich, &c. of which the dates are well known. But as the nave of Christ-Church is remarkable for the beauty of its proportions, and since the capitals of the columns are composed of the Ionic volute, and other Roman ornaments, perhaps there may be grounds for inferring, that it is even of an earlier date than what has been usually assigned to it; that it may have been copied from Roman remains in Normandy, or, possibly, in our own Island; or that some ancient Basilick was taken as the model of this magnificent work. In support of my con-  
 jec-

ture, some of the earliest Norman Churches, which were copied from the Basilicæ, remain to this day, and are of the same character as the building in question.

You appear to me, Sir, to have fallen into a slight anachronism in your expressed opinion, that the canopy or vaulting of the nave is of a late character of pointed architecture; I suspect that you confounded, at the moment, the two distinct roofs of the nave and of the choir. According to my best recollection, and from a reference to drawings in my possession, I believe the former to consist merely of cross-springers and diagonal ribs, with plain bosses. The arch, moreover, is as acutely pointed as those running over the clerestory windows; and more acute it could not be, as the crown of the canopy now adjoins to the tie-beam of the old upper timber roof. In peculiar character, as well as in general effect, it bears a strong resemblance to the vaulting of Salisbury Cathedral, and the groining of De Lucy's work at Winchester; both of which you know are of early date.

It may not prove uninteresting to your readers, to be informed, in this place, of the appearances and remains of the former stone roof, as visible before the year 1819, when the new ceiling was erected.

The Gentlemen, who formed the Committee on this occasion, were extremely anxious that it should be executed in the most appropriate manner; and since, from each corbel of every bay of the Nave, the ribs of an old stone roof extended to the height of several feet; the toothings also, where the roof had been inserted above the Clerestory windows, appearing; and that story being of an early pointed style; this conclusion was drawn:—that such a ceiling should be now raised, as had either been carried in by the fall of the central Tower; or such as it was formerly intended to have raised, had not the Reformation taken place. The Committee, therefore, adopted Mr.

Garbett, of Winchester, 's design, and I believe the only difference made by the architect from the data afforded him, was in the substitution of an earlier character of rib; that which remained on the corbel being of the same era as those of the Choir, and, of course, highly inappropriate. The Clerestory and its remains being pointed, the best plan was certainly that eventually adopted. A circular roof, if such could have been fixed, (when we know that the Normans were ignorant of the art of vaulting over so extensive a space as the Nave, and were obliged to roof with wood, as at Ely, and in the upper ceiling at Winchester above Wykeham's canopy) would still have involved the difficulties of a *new Clerestory*, or, at least, of *new circular windows*; and the fine pointed arch at the west end would have appeared with a *round head*, being inevitably truncated by the flatness of the Norman roof.

The Rood-loft, or organ-screen, called by you the Choir-screen, (which might lead to its being confounded with the high altar-screen) has, I fancy, stood from the beginning in its present situation. Similar rood-lofts, with niches full of statues, remain at York and Canterbury; and a magnificent one, of like character, was demolished by the puritanical Dean Whittingham at Durham. This, at Christ-Church, appears to be of the same date with the altar-screen; and both of them probably stood as they do now, prior to William Eyre's re-edification of the Choir in the reign of Henry the 7th; they may probably be attributed to the reign of Edward the 3rd, or a not much later period. In the organ-screen, are evidences of a centre Tower having once rested on the four grand arches at the intersection. The aperture still remains, through which the bell rope descended, smoothed by the almost hourly calls of the Monks to their devotions. It is a most melancholy fact, that this beautiful ornament to the Church was destroyed no longer ago, than when the Organ was

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erected. The Choir was then shut out from the Nave by a lath and plaster partition, and a ceiling put up betwixt the great arches, (ten times more odious than the present one, being then adorned in the middle with an enormous Roman flower) as a specimen for a roof to the Nave! *Fortunately*, however, the money could not then be raised. From this deliverance, may I hope that, whatever effect my observations may have had towards bringing both yourself and your readers to an admiration of Mr. Garbett's roof, you will, at least, with the customary *candour* of your Journal, acknowledge the liberality of the Parish, in raising so large a sum as 800*l.* to defray this important restoration, and give them credit both for excellent intentions, and for considerable perseverance in accomplishing them.

Nor was this all; a few years afterwards, an ingenious Architect, then resident at Christchurch, was enabled, by a further contribution from the Parishioners, to take down the partition dividing the Nave from the Choir, and to offer designs of an appropriate front for the Organ, in the florid style accordant with the oaken stall-work, which was at this time restored by two munificent gentlemen in the neighbourhood. Nevertheless, the plan was given up, from an idea that both sides of the instrument had better remain alike, and that a new diapason and another stop might be added to its power, with more advantage, than if the whole subscription should be laid out in mere external decorations.

The stone roof of the Choir is temp. Hen. 7*mi.* as appears from initials on the bosses. The Stalls have been remodelled: the Misereries were in the former Choir. A cornice, with finials, was added temp. Hen. 8*vi.* with the cornice to the Altar-screen.

A typographical error appears in the last number of "The Crypt." Prior Draper's Chantry should be dated 1529. He lived many years after the house was dissolved, and as the Commissioners found him "an

honest and conformable person," he enjoyed a good pension and the Prior's lodgings at Summerford, till his death, temp. Edw. 6th, A. D. 1552.

From the Chapels of Harrye and Draper, the one of pure, though late, pointed Architecture, the other debased with Italian ornaments, we can trace with accuracy at what time the innovations of barbarism began.

The oldest tomb in the Church is that in front of the High Altar; it bears, if I rightly recollect, an inscription to this effect :

"Baldwin de Redoers, Fundator hujus Ecclesiæ." In conclusion, Sir, it is to be regretted, that so much still remains undone, towards the restoration of this extremely beautiful church; in particular, that the organ and its screen should not now undergo those improvements, which might be effected at an inconsiderable cost. Still, when we remember how much has been here effected already, and, above all, how lamentable a want of accommodation has, of late, been gradually supplied to the poor, let us rather rejoice, as fellow-labourers in the same vine-yard, in a well grounded hope, that the congregation may proportionably increase, though our church desire not to influence men's minds, through the medium of the senses, by external splendour and material worship; let us hope, that the cause, for which all Christian Churches were instituted and ought to be upheld, may, with corresponding emery, advance, in the preparation of its disciples, by holy living, for a higher and a happier state of existence.

With every good wish for the success of your undertaking, I remain, Sir, your's &c. &c.

RECTOR.

[We are informed, on Newspaper authority, that, in one of the late storms, the great West window of the Abbey was blown in and demolished. We trust that such an opportunity will not be lost of restoring

this noble feature to its original state ; there could, surely, be no difficulty in raising a sum, fully adequate to the purpose. EDITOR.]

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### LE ROMAN DE LA ROSE.

A splendid edition has been recently published by Frere, the book-seller at Rouen, of the Romance of the Rose by Maitre Wace. This interesting Chronicle of the Dukes of Normandy, from Rollo to King Henry the 1st. of England, comprehends many most curious facts, obtained by the Poet from contemporary Chroniclers, and other authorities of the time; some of which are illustrative of our early history, before and after the Conquest. The Text is accompanied by a running glossary ; with a variety of notes, elucidating the historical occurrences, as well as the verbal difficulties, of the author, by four celebrated French Antiquaries, M. Edmund Hyacinthe Langlois, M. Henault, M. Auguste le Provost, and M. Pluquet ; the last of whom is the principal editor of the work. This is followed by a "Table des Matieres," and an Index of names and places. The spirited frontispiece to each volume is executed by that eminent artist, M. Langlois. The subjects are, the Baptism of Rollo, and the Battle of Hastings; and the armour, costume, and architecture of the period, are all faithfully represented from foreign authorities, and especially from the famous Bayeux tapestry. The typographical-execution of the volume is equally praise-worthy; and the work generally, for intrinsic interest, as well as external beauty, has strong claims to a place in every library, of which any portion is dedicated to the relics of antiquity.

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### THE RIVAL FOREIGN REVIEWS:

#### PARS ALTERA.

Argument, like sword-exercise, is capable of many forms and attitudes ; all of them more or less grace-

ful in the combatants, and diverting to the spectator; until feats of prowess, military or literary, degenerate into a mere clashing of words and weapons, a blood-thirsty hacking of limbs, and hewing down of personal reputations. From this time, the display becomes as painful and disgusting to the public, as disgraceful to one or other of the parties engaged. To one or other, we say; because it may happen, that the merited reputation of one man is tenable only by the destruction of assumed character in his opponent. And something like this seems now to be the position of the rival Foreign Reviews; the insults offered on one side must be infamous and detestable; the injuries sustained on the other, pitiable and distressing.

As our former observations, relative to this encounter, rested on conflicting statements, terminating, up to the period of our judgement, in the Foreign Review's Reply to the Second Number of the Foreign Quarterly; and as a Rejoinder to that Reply has since been issued by the latter party; we feel ourselves compelled in justice to notice, what, perhaps, will not after all turn out to be the end of the struggle. It is one, indeed, which *need* have *no end*, and in which the *last* word will always appear to be the *best*.

We have only to observe, therefore, that the writer of the document, now published by Messrs. Treuttel and Wurtz, has taken apart, piece by piece, the assertions of Messrs. Black, Young and Young, and unequivocally denied their veracity. It is impossible for a stranger, under these circumstances, to draw any other conclusion on the subject, than that the dispute no longer hangs upon error or misconception, but unavoidably entails the guilt of falsehood and deceit upon this side or that. Such as are acquainted with the high respectability hitherto associated with both the firms in question, will exceedingly regret that on one of them so heavy an accusation must alight; and ardently desire, for the sake of the innocent, that the guilty may be openly convicted.

Thus much, however, let us add. The Rejoinder now before us, has, in a great measure, redeemed the character of its authors from the imputation of coarseness which had previously attached to them. It is not only very cleverly, but very candidly and quietly, drawn up.

The First Number of the *new Journal* has just appeared. We have not yet seen it ourselves; but a Correspondent, who has more than seen it, informs us, that it is of improved design, but inferior execution, to its rival. One of the two, we are confident, must, at no distant period, expire; we only hope that honesty and ability, be they in whichever quarter they may, will be found to have triumphed *together*.

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### PECKE'S "PARNASSI PUERPERIUM,"

*Continued.*

#### OWEN'S EPIGRAMS. THE SECOND BOOK.

##### 184. *Dentes, the Teeth; Lingua, the Tongue.*

*Dens, quasi edens, 'cause it helps to eat;*

*Lingua, quod lingit, 'cause it licks the meat.*

Thus to derive these words Grammarians please  
From special duties, distinct offices.

##### 188. *The Left Hand.*

The Left hand had its name, because, one day,  
All right hands wrought, while Left left work for play.

##### 189. *Sunday.*

In the First day, there was no sun at all;

Then that makes people Sunday it to call?

##### 196. *A Parret.*

If to invert the name you'll leave give me,

Then *Parret* turn'd to *Prater* you shall see.

##### 200. *A Satire.*

Vice begot Satires,—Vice begot the Law,—  
The end of both is, to keep men in awe.

## THE THIRD BOOK.

17. *Charity.*

No wife is faithful, but Love makes her so,—  
Where Faith resideth, Charity dwells too.

44. *A Miracle.*

The vulgar admire miracles ;—to me  
Nothing is marvellous, O God, but thee !

58. *To Ponticus.*

'Tis hard to become rich, since you are poor ;  
If you were rich, 'twere nothing to get more.

86. *The Envious, and the Fool.*

The one wants honesty, the other wit ;  
One cannot see, the other thinks not fit.

100. *Human Ignorance.*

I scarcely know what *Life* is ;—how should I  
Tell, what 'tis to *be born*, and what to *die* ?

101. *Christ is the Way.*

Canst not thou the straight way to Heaven see ?  
Behold, the Way itself comes down to thee !

102. *Of Fame.*

Do well, and crouch not to plebeian fame ;  
'Tis but an empty adjunct to thy name.

107. *The Sun.*

Twice eighty times Astronomers express  
Sol bigger than the earth, yet seems much less ;  
If you a pigmy, Sol, appear to me,—  
A little worm, how small seem I to thee !

110. *Concerning Loquacity. To the Preacher.*

So many Sermons your bad life denote ;  
For what need words, if men your deeds might quote ?

117. *O, the Wickedness of our Times!*

Let the worst vices happen to be nam'd,  
Innocent time is certain to be Man'd.

Yet we can't prove him guilty of such crimes,—  
Men are undone not *by*, but *in*, the Times.

127. *The Rigid Father.*

The avaricious father is most free ;  
The more he scrapes, the more he leaves to thee.

128. *A Prayer to God in time of Sickness.*

Nature's great Parent! when as thou shalt please  
My soul from flesh, her prison, to release,  
Let grace with thy afflicting hand comply,—  
When I want *strength to live*, give *will to die*!

[*To be continued.*]

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LETTERS FROM LONDON.—No. IV.

My dear Editor,

Spring is coming on (in the Green Park)—and, with it, all the pretty novelties and dissipations of London enjoyment. Yet fancy not that *the season* is set in, save only in the legislative circles, whose *theatre*, as Cobbett calls it, is now open for performance; whether of farce or pantomime, is not disclosed; any thing but Tragedy, is our devout petition. The sublimer *caste* of the community are still in their state of chrysalis; the opera empty, though Pasta and Brambilla sing every night. To be sure, we rather lack novelty, and are all dying for Sontag; but in real fashion, you know, the novelty of an opera is as little regarded, as that of a costume or a carriage. However, the French Theatre is respectably popular; and although it boasts not sufficient strength to master the comedies of Moliere, its Vaudevilles go off with *eclat*; the versatility of Perlet, the arch vivacity of Mad. Daudel, and the taste and nature of Madlle. Jenny L'Emery, are enough to render these lighter articles highly palatable. Croekford was to have opened his Palace the same night with St. Stephen's, but some of his arrangements got disconcerted, and

the display of magnificence was deferred for a week. Certainly, in an architectural view, I must acknowledge a vast respect for the Pandemonian Sultan. He has contributed, in a signal degree, to the decoration of our sombre metropolis; all within his door is on a scale of equal splendour, from the gorgeous Gothic lamp of £1000, to the scagliola staircase of £9000. Had Etty or Hilton been employed to paint the ceilings, the thing would have been complete. "Oh, but it's a Gambling-House !" cries your dabbler in *silver sixpences*. "Is that all ?" say I, "then go and play your rubber of *longs* in an ale-house."

A great deal has lately been said about a brace of pamphlets, by Dr. Channing, an Unitarian Minister at Boston, recently published in London. The subjects are, Remarks on the character and writings of John Milton, and, Remarks on the character of Napoleon Buonaparte. I confess, I think they have been far more praised than they deserve. The latter is an illiberal and unjustifiable attack on Buonaparte's moral principles, adopting all the reproaches of Sir Walter, and adding others of his own, where his biographer thought him deserving of eulogy. The other is penned in a better style and spirit; but there occurs a disjointedness in his sentences, which not only sounds disagreeably, but makes it difficult to arrive at the meaning of what he intends to lay down. For instance, p. 17. "We must not mistake Christian benevolence, as if it had but one voice, that of soft entreaty. It can speak in piercing and awful tones. There is constantly going on, in our world, a conflict between good and evil. The course of human nature has always to wrestle with foes." &c. &c. making, in five lines, an equal number of sentences. Of a much more entertaining character is the History of Punch and Judy, published by Prowett, whom you recollect in Bond Street; he has now moved to Pall Mall, with his Canovas, Martin's Milton, &c. just as ever. The chief attraction in his Punch and Judy



consists in the illustrations by the two Cruikshanks. I own I have been disappointed in them; the artist, instead of taking an easy licence in adding grimacery to the really grotesque figures of the puppet, has stuck so close to his text, even in the doll-like legs, as almost to have denied himself any scope for exercising his own humour. Any body, who has seen his admirable illustrations of Grimm's German Popular Stories, must lament that his adherence to truth has deprived us of the laughable feet, and muscular caricatures, which constitute the chief charm of George Cruikshank's designs. Still, notwithstanding this objection, we follow Punch with great interest in his Giovanni career, witnessing

“Quas ferro strages, quæ funera Turnus  
“Ediderit, quem quisque virum demiserit Orco.”

The action is quite dramatic, and Love the main-spring to all our hero's crimes and adventures; but poetical justice is sadly deficient, for Punch hangs Jack Ketch, and ends the drama by killing the Devil. Which of the two affords the best *morale*, triumphant Punch, or Giovanni who yields to the great subduer, I leave fat judges to discuss. The town is quite nauseated, with Leigh Hunt's attempt to disparage the mental, and prostrate the moral, qualities of Lord Byron. The best, that is, the most becoming, answer he has yet received, was a clever Epigram of Tom Moore's, “The Lion and the Puppy,” which you probably read in the Times. Murray's edition of “The Noble Bard,” just published in four tiny volumes, beautifully printed by Davison, but with *ludicrous* engravings by Finden, after Corbould's designs, is already out of print. Dibdin's Thomas à Kempis has at length appeared, most magnificently got up: two of the plates, a head of Christ and a Religious, are splendid specimens of line engraving; the type-work, from Nichols's, more lusciously full and sharp, and the ink more diabolically black, than I had thought

compatible with modern typography. About 800 copies are bespoken, and the volume is well worth double the subscription price. The Fourth Book, "Of the Sacrament," is omitted for three substantial reasons; first, its authorship being doubtful; secondly, it savoureth overmuch of Catholicism; thirdly, the volume is quite thick enough without it.

Symmonds, of Paddington Green, is gone to—the auctioneer's; his books come on tomorrow and the 121 following days; 40,000 volumes,—of very mixed character. The Cataloguing, by Phillips of Bond Street, is particularly curious; "Elzevirianis Classics; Plauti Gronovius," &c. eight or ten in a lot. Evans has got Parr's Library in hand, the arrangement of which he in vain attempted for three days and nights; but the case proving hopeless, he relinquished the job, and, without further ado, sent down Bohn's Catalogue Raisonné to the printers. The old Doctor's *fly-leaves* are expected to create a sensation;—if any othersensation than those of pity and disgust, you and I shall be woefully mistaken.

The British Institution is open with an exhibition of modern artists. Do you wish for a detailed critique for No. XIII? at present I can only say, that Stanfield's View off Fort Rouge, Calais,—Bonnington's Scene in Venice,—and Etty's three pieces, are in the first style of art, and might aspire, in the choicest collections, to a very high pre-eminence.

Your's faithfully, as ever,

February 19, 1828.

PERIPLUS.

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*The most extraordinary Physical and Literary Phenomenon  
in the United States.*

At a small village, near Pittsburg, on the Ohio, the wife of a *faiseur de reseaux*, or manufacturer of hand-nets, has been just *accouchee* of her first boy, in whom the following prodigy appears. Round the pupil of the left eye, along the confines of the white, or eye-ball, are distinctly traced, in Gothic or

Anglo Norman characters, the words '*Buy the Crypt*,' while the left eye displays, in a smaller type, but of similar description, '*The Receptacle for Things Past*.' The College of Boston have pronounced this singular *Lusus Naturæ* to have proceeded from an advertisement of "The Crypt" in a West of England Paper, which had created in the woman, *pendant qu' elle etoit enceinte*, an anxious impatience to see the little Journal itself. A most unprecedented demand for that publication has ensued, and upwards of 300,000 Copies are at this moment prepared for embarkation in a steam-vessel of five and forty horse power, now building for the express purpose of their transmission across the Atlantic.—*Philadelphia Mercury*.

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#### TO CORRESPONDENTS.

Mr. Holloway is thanked for his present. The specimens are clever, and his application shall not be forgotten.

The Editor of Collins's Poetical Works will find a letter at Mr. Pickering's. We stated our *very questionable* authority for attributing *entire stanzas* of the Highland Ode to Dr. Carlyle, without any thought of impugning Mr. Dyce's *far preferable authority* for the interpolation of only a few *hemistichs* and *single words*.

Our Correspondent at Blandford we trust will not be displeased at the use made of his valuable communications. We shall be *most happy* to hear from him again; as likewise from "Ariel," "A. B.," and "Cantabrigiensis."

"Cock-Robin" is heartily welcome these Winter mornings.

"A Friend to the Navy" shall be forwarded for the Lord High Admiral's inspection before our next war.

The Coins referred to by "Aurelius" are comparatively unimportant; the earliest is only a silver penny of Edward 1st, and by no means of rare occurrence.

"Amicus" in our next Number.

'S. T. B.' is perfectly correct in his belief that the fragment, lately published in a variety of Provincial Papers, as "Mr. Canning's First Poetical Production," was not written by that distinguished Statesman. The subject is West's Altar-piece, of Christ raising Lazarus, in Winchester Cathedral; the author was a boy in Wykeham's College, whose name we cannot at this moment recall to mind; but the entire poem, dated 1785, from which the couplets alluded to are very inaccurately quoted, will be found in the *Hants Repository*. The whole story, as regards their reputed author, is a fabrication, very clumsily botched up by a pretended school-fellow of the deceased Premier.

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RINGWOOD: Printed and Published by W. Wheaton.

# The Crypt,

OR, RECEPTACLE FOR THINGS PAST.



No. XIII.] APRIL 1st. 1828. [Price 1s.

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"The sacred Store-house of our predecessors,  
"And guardian of their bones." *Shakspeare.*

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## THE QUEEN OF THE WEST SAXONS;

A LEGEND OF CORFE CASTLE.

The sun was just setting behind that bleak ridge of mountains, denominated by Norman Annalists 'The Gates of Purbeck,' when the cry of hounds and the huntsman's bugle, issuing from the Forest of Wareham, rapidly advanced along the open dell that lay beneath the castle and palace of Elfrida. In a spacious hall, at the summit of the inner ward, the vast windows of which, so high that an enemy's missile would only waste its force upon the roof, commanded every avenue of the ramparts beneath, and an immense expanse of country in the distance, sat the beautiful and ambitious step-dame of the young Monarch. She regarded not the customary music of the chase, till the trampling of hoofs announced that the riders were approaching her domain: and scarcely had she reached the gallery, when the crested frontlets of Edward's retinue glanced along the narrow bridge, and the stern challenge of the warder responded to a courteous remonstrance for admission. "My Lord the King, I tell thee, is no Lord in his mother's Castle of Corfe: and bolt nor bar will I draw, till her Ladyship's will and pleasure shall be duly signified to me, her trusty Warder."

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While a messenger was dispatched for this permission, the Prince, heated and fatigued, reclined with folded arms upon his saddle, and gazed at the warlike magnificence of the scene before him. The bridge itself was flat and narrow, bestriding the deep moat on four lofty arches. The gateway presented a semicircular platform of knotted oak, studded with bosses of iron; in the centre hung a massive knocker, and from above appeared the sharp teeth of a tremendous portcullis, ready to fall at a moment's rumour of attack. This again was flanked by two towers on either side, from which a battlemented wall extended round the steep bank, strengthened, at intervals, with similar turrets, perforated with narrow cross-like loop-holes. Above the gateway, rose, at some distance, the stately windows of the palace, the green mantle of ivy now slightly embrowned by the departing sun-beams. "How many are ye?" vociferated the dignified porter, as he commenced the arduous task of unbolting; "none o' your brawny woodsmen in the castle-keep; none o' your yelling hounds in the castle-court; your Majesty is welcome to pay your respects to your honoured mother, and the rest of ye are welcome to go home to your honoured families." The attendants returned with no little chagrin towards the road they had just traversed, while the prince cantered leisurely up the ascent of the grassy quadrangle. Towards the eastern angle of the main building, which now stood before him, was the guard-room; over which the stunted crucifix of the chapel might be discerned among the battlements. To these the palace was connected by a short arcade, without windows, the massive cylinders of its arches resting on the chalky mound piled up to meet them, and partly concealed by a low heptagonal fort. Beneath the state apartments, which soared more than a hundred feet above the hill itself, was a spacious dungeon, about five and forty feet in depth; the wretched inmates of which were little refreshed by

two oblong windows, or crevices, about eight inches wide, reaching from the ground by a gradual slope to the summit through the walls, which were not less than twelve feet in thickness. To the left, extended the third ward, consisting of two other dungeons, the prison, the convict's chapel, and the court of execution; the whole strongly guarded by watch-towers on the further confines of the mound.

At the second bridge appeared the Queen-mother, awaiting the salutation of her step-son, with every symptom of ardour and affection. But in the bosom of this malicious princess had long rankled the deepest hatred against the inheritor of her husband's empire. Often had she awaited in vain the means of executing that nefarious project, the accomplishment of which an unexpected chance had at length submitted to her hands. She now stood before the gate, in her right hand a tankard of chased gold, her left enveloped in the folds of a loose velvet mantle. The prince removed his bonnet, then gently bowed his head, and received upon his forehead the kiss of peace. The goblet was in his hand,—it was raised to his lips,—for a moment the unusual affability of his mother ruffled his imagination with strange surmises. He looked within the cup,—but the shadow of the lofty gateway hung over him; he sipped a few drops suspiciously, then blushed for his own weakness; his parched lips panted for the draught,—he raised his hand aloft, and bent back his stately neck; when, with the shock of lightning, the blow of the poignard fell, and sunk into his breast. For one moment he sat erect,—the cup dropped from his hand,—he gasped, he tottered beneath his horse; while the proud animal, as if apprehensive of danger and insult, flew round the spacious court, dragging by the stirrup the mangled body of his master.

Not a sound was heard that night on the ramparts and battlements of Corfe Castle; not a bowl was quaffed, not a stave was chaunted among its gloomy

tenants. By more than dreams, however, that awful night was visited; in visions of departed spirits were foretold the slaughter of its chiefs, and the downfall of its bulwarks. For six dreary months the Queen arose not from her bed; she smiled not, she scarcely spake again; her air was that of a spirit, her limbs emaciated as a skeleton; not all the waters of St. Edward's Fountain could wash the bloody spots from her hand; neither alms nor penance, shrines nor monasteries could dispel the guilty terrors of her conscience.

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### AN ADDRESS, HYPOSTULATORY AND CONCILIATORY, TO THE INHABITANTS OF WINCHESTER.

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Good people all, thrice subjects of my song,  
Why sits displeasure on your brows so long?  
Give ear for once, (and answer when you've time,)  
Whilst I in verse,—if Editors *can* rhyme,—  
Maugre all wrath, spleen, malice, as before,  
Calmly and coolly talk our quarrel o'er.

“The Crypt against the Hospital!”—nay, nay,  
The Crypt and Hospital are friends, *I* say.  
“The Hospital’s decay’d, o’erstock’d, in need,  
“We want subscriptions very bad indeed.”  
How, if you get our money, will you spend it?  
“That’s time enough to settle, when you send it.”  
Shew me your works design’d, your measures plann’d;  
“Works, measures, Sir? You have them in your hand.”  
This your best system? then I’ll tell you what,—  
Excuse my scruples, friend,—I like it not.  
Why heap new anguish on your patient’s back?  
Kill him with over-kindness? cram and pack,  
Spite of disease, and sores, and sultry weather,  
A score poor wretches in one den together?  
“We crave more room,”—and is it wisely done,  
To *style* twenty, *instead of healing one?*

"Bestow your beauty, grievance shall end;"  
 First let me see what chance that matters mend.  
 He, who in little errs, will err in more,  
 His means enlarg'd, his system as before.  
 Hoodwink'd, or in the dark, how can I guess  
 What, or to whom, I preffer,—more or less?  
 A great may be too big, a pound too small,—  
 I'll save my bacon, and give none at all.

"Hear him, outrageous dolt! conceited soph!  
 "Fool-hardy jackanapes! impervious oaf!  
 "Hear him, vain blockhead! senseless, heartless log!  
 "Goose, gander, magpie, donkey, Hampshire hog!"  
 "Cease, cease your music!—Bope enrag'd would cry,  
 "Tie up my knocker,"—/I have none to tie.  
 "Bedlam or Helicon's let loose," baw'd he;  
 Sure, Styx or Hospital's let loose on me!

Now, gentle neighbours, is this quite fair play?  
 I'm free to listen, if you've aught to say.  
 Perhaps I'm hasty—my appeal's to you—  
 Hasty in judgment, and in temper too;  
 Then teach me, chide me, change me, if you can,  
 But don't go setting bull-dogs on a man.

Libel's a dangerous trade, which few have tried,  
 But they who fail in every trade beside;  
 A trade of cowards still, whose nameless crew  
 Run, as they fling the dart they dread to rue.  
 Yet, if you've game to kill, and cannot shoot,  
 Or dirty work to do, and hate to do't,  
 (As some receive stol'n goods, who dare not rob)  
 I'll sketch a journeyman would like the job.

Then take him as you find him; stern, morose,  
 In spleen malignant, and in censure gross;  
 Too proud to let his neighbour pick a bone  
 In peace; too abject to enjoy his own.  
 His honour, impotence,—his friendship, built  
 On mutual interest, or on mutual guilt,  
 O'er unsuspecting faith securely steals,  
 Till anger, envy the false fiend reveals;  
 When pregnant Calumny its bile unloads,  
 As Cinderella's sister spake in toads,



Truth spurs not him to brand with hatred just  
 The loathsome orgies of unhallow'd lust;  
 The seven-fold bandage of Conceit to tear,  
 Or drag the bold blasphemer from his chair;  
 Bid from its straw-roof'd hovel Pride emerge,  
 And godlike Cunning from its saintly serge.  
 He'll dive,—yet not for truth—she lies too deep;  
 Tho' black the gulph where strifes and passions sleep,  
 Down in Contention's ditch he'll plunge him in,  
 And splash his quiet neighbour to the skin.  
 His wit, a fourth-form task in Scandal's School,  
 Just rendering knave what Nature meant a fool,  
 Children with screams confess, and nurse-maids own  
 The sweetest, funniest bug-bear of the town.  
 His candour—("candour?"—'tis a word in use,  
 When modesty or metre bars "abuse")  
 Rough without humour, without wisdom dull,—  
 John Styles, a living libel on John Bull!  
 Such the foul mind would barter bread for fame,  
 (Honour or infamy, with him the same,)  
 Rather than sleep in ink, go mad in gall,  
 Be known as miscreant, than not known at all!  
 People of Winton! cast your eyes around;  
 Turn where you will, they 'light on classic ground.  
 Your mountain camps, where 'helm and hauberk' rung,  
 Your streams a Warton and a Bowles have sung,  
 Walkelyn's huge fane, and Wykeham's fair retreat,  
 All speak your city ancient, free, and great.  
 (A little dark, at times,—but that's a joke,—  
 London's gas-lamps are balanc'd by her smoke.)  
 Your sires were noble,—princes every one,—  
 Would ye recall them? do, as they'd have done.  
 Make not one friend your foe; live, and let live;  
 Be patient to endure, as bold to give;  
 Call it not strife, when friends have disagreed,  
 And weigh the motive rather than the deed.  
 But most, as ye regard your honest fame,  
 Let no man vent his libels in your name;  
 And tares by night though hostile hands have sown,  
 Be this your glory,—that the wheat's your own!

*Four Sermons on Subjects relating to the Christian Ministry. By the Rev. John Bird Sumner, M. A. Lond: 1828, 8vo. pp. 94.*

It will scarcely be attaching an undue importance to the rite of Episcopal Ordination, to denominate it the main prop and bulwark of the Established Church. As we believe her permanency to rest upon the purity of her doctrines, and the zeal, honesty, and propriety with which they are announced and enforced, so we believe those excellent qualifications to be unattainable, save by a scrupulous regard to the election of her Ministers. As a topic of Ecclesiastical Government, moreover,—the favourite light in which its adversaries decry it,—we hope to escape the accusation of uncharitableness, if, without entering, in this place, into the important controversy connected with it, we venture to pronounce the system of subordination in the Church of England to be superior, for the protection and coherence of its Ministry, and for its alliance and co-operation with the State and the Law, to any hitherto devised under any human administration. We need not here be reminded, that the very notion of a Religious Establishment, pervading, animating, and controlling, the great mass of a national legislature and ministry, and so indissolubly interweaving itself with that body, as to grow with its growth, and to fall only with its destruction,—in short, that a Church and a State should walk hand in hand, and under direction of the same Head,—is, to the liberalism of a religious republic, anomalous and absurd. But it is impossible to do justice to a question of this weight and extent in a couple of prefatory pages. The necessity, however, for some supervision and authority over the doctrines, the acquirements, and the moral principles of every candidate for Holy Orders, as well as for some watchful eye over their application of these advantages to the benefit of their respective charges, must

be self-evident to all, but the advocates of dissension and misrule. Temporal power, we grant, is of the people; the people *can* arm or disarm, they *can* crown today and behead tomorrow. But the armour of religious knowledge no man can actually impart; none but those of superior piety and virtue can cherish, none but the wise and prudent can discern and determine. Would it not be absurd to invest the little inmates of a day-school with the privilege of nominating their own masters and teachers? We much doubt, if their choice would not be more likely to fall upon a worthy tenant of those high offices, than would that of an ignorant and undisciplined multitude in the nomination of their spiritual pastors. When they, by their authority, elect a master, who, in consequence of that election, is to exercise a reciprocal authority over *them* in mental and intellectual concerns, which is eventually to claim the right of arbitration? Each party has, in turn, assumed a similar exertion of superiority over the other. The people have used their own discernment in electing one, by whom that discernment in the same things is in future to be governed. A member of Parliament is elected as the Representative of his Constituents, whose wishes and interests he is to advocate before his Monarch; and they are capable of such an election. But a Minister of Religion is incapable of effectually bearing the petitions of his congregation to the throne of Heaven, until he has prepared the authors themselves for acceptation by inspiring them with his own doctrines and example. Such we regard as the great fallacy, in which *freedom of conscience* has entangled its warmest supporters; and it is to obviate the errors of such a system, that our Church not only examines, and after due examination, solemnly elects, at its own responsibility, the future pillars of its extensive structure, but fails not, throughout their subsequent career, on every suitable occasion, to warn them of their weighty offices and duties.

On such occasions as these were preached the four Discourses now submitted to our attention ; and admirably they must be permitted to plead in behalf of the Ministry they were designed to admonish and confirm. Of these, the first, delivered at a visitation at Henley, in 1820, sets forth "The Encouragements of the Christian Minister," derived from the instruction of his younger disciples, from the conversion of sinners, from the continual strengthening of his own faith, and from the essential share he bears in upholding, in this country, the frame of civil society.

"The poorer classes, the vast majority in every district, cannot but reverence a state of things, which secures to them a protector in all their concerns, an adviser in their best interests ; one who, while their eternal welfare is his first and greatest care, is attentive to hear, and ready to assist, their temporal wants, and to smooth the difficulties of their lot. Is any one afflicted with sickness or with sorrow ? Are any sinking into undeserved indigence ? Is any one oppressed ? There is one, to whom the lowest, and the meanest, and the weakest may have recourse ; one, superior to themselves in station and acquirement, but whom his office teaches to condescend to men of low estate : and whom a motive which nothing can affect or weaken, whom *the love of Christ constraineth* to visit, and to comfort, and to defend, the least of these his brethren."—"Raised, by education and character, to a level with the rich and great, yet led by duty and by charity to reckon no individual beneath him, to whom he can be useful, no office unworthy of him, by which he can do good, the Minister forms the connecting link between the different ranks and degrees of society, the corner-stone of our political and social fabric. The Magistrate may *bear the sword*, and it is not *in vain* ; the laws may threaten, may command, may forbid, may punish ; but as long as love is more attractive than authority, as long as moral influence prevails more with intellectual beings than physical force, so long will our Church Establishment prove a stronger cement of social union than laws or penalties, and so long will its Ministers be the firmest bulwarks of the State, by diffusing that

comfort and content which prevents men from *being given to change*, and by promoting that knowledge which sees outward circumstances in their due light, and not as *the one thing needful*."—"Surely, if any secondary object could be admitted in a work, of which God is the beginning and Heaven the end, it might be found from reflecting, that whilst we comply with our ordination vows, and do that which it is our duty to do, we are at the same time assisting to support the best fabric of civil government which divine Providence has ever enabled man to rear: that while we obey the precept which we enjoin, and *do good unto all men, especially to them that are of the household of faith*, we are indirectly strengthening the purest establishment which has ever represented Christianity to the world." p. 34—37.

**"The Superintendence of Christ over his Church"** forms the appropriate subject of a Consecration Sermon; in which are pointed out the care of the Almighty in never suffering it to be without a supply of persons animated with a desire of preaching the Gospel, both at home and to nations yet lying in darkness; the interpretation of the sacred records, and the defence of their divine authority; and *the perfecting of the Saints*, the bringing on the individual Christian to *the measure of the stature of the fullness of Christ*:—a most able and powerful Discourse, in which, among other passages of peculiar eloquence, are an exhortation to the labours of the Missionary, and a vindication of the conscientious independence of the Clergy, which we feel quite grieved that our contracted limits prohibit us from quoting.

**"The importance of the Ministerial Character"** is the subject of a Sermon, which will be read with peculiar interest throughout the Diocese of Winchester, as having been delivered at the Consecration of their present Bishop to the see of Llandaff, in May, 1826. The chain of argument, here pursued, introduces the Stewards of Christ's word in many interesting points of view; as conforming in their doctrine

to the tenor of the Gospel, and as obedient, in their lives, to the spirit of their doctrine; as working out, in their zeal for others, the salvation of themselves, and promoting, with their own, the eternal interests of those that hear them. To the retired and ascetic we cannot help recommending a careful perusal of the passage commencing, "Men may, indeed, by separating themselves," &c. (p. 73) and, to the advocates of unrestricted preaching, the reflections which occur from p. 84 to the conclusion; they are as convincing in language, as as they are correct in principle.

But, after all, the *jewel* of this little volume is a Sermon, the first in its present arrangement, though the last in the order of time, composed for the Bishop of Winchester's primary Ordination at Farnham Castle, in January last. The subject is imposing and sublime,—*"The Enlargement of Christ's Kingdom"*—and its mode and treatment an admirable example, how easily a topic so lofty and extensive can be reduced, in the hands of an eloquent divine, to the enforcement of practical piety and activity. That *the Kingdoms of this world shall one day become the Kingdoms of the Lord and of his Christ*, we have the express promise of Revelation; and for the stirring up of every Minister of Revelation to imitate the conduct of its first Apostles in promoting this blessed consummation by precept and by practice, under the co-operation of the Spirit, we know not where to look for better encouragement than in the following abstract and application of scripture itself:

*"Blessed be God, you have the same encouragement to speed and animate your labours. With men this is impossible, but not with God. Before the power of His grace, the cold apathy of the Gentile world melted like ice before the sun, and Dionysius the Areopagite clave unto Paul and believed. Before the power of His grace, the strong holds of philosophy gave way, and every high thing which exalteth itself against the knowledge of God was brought into captivity, and bowed down to the cross of*

**Christ.** Before the power of His grace, sensuality was purified and the carnal passions restrained; Corinth repented of her luxury, and in effeminate Antioch men were first called Christians. Before the power of His grace, the prejudices of birth and education yielded, and spiritual pride became meek and humble; the scholar of Gamaliel confessed himself the chief of sinners, and the Pharisee Nicodemus learnt that he must be born again. And can we suppose that the word, which atchieved these triumphs, is less effectual now? Is it not still *quick and powerful, even to the dividing asunder of soul and spirit*? Has the energy of the Holy Ghost failed, that it can no longer warth the careless and indifferent, or melt the hard-hearted; or refine the impure? No; the Scripture is still *sharper than any two edged sword*, which cannot be wielded in vain; the Spirit still *bloweth where it listeth, and we hear the sound thereof*; and Christ, the chief Shepherd, still encourages those faithful pastors, who *enter by the door into the sheep-fold*, and blesses their endeavours to lead their flock along that safe and appointed way." p. 13—15.

*On Lord Aglesbury withdrawing his Prize Medal from Winton College at Dr. Warton's secession!*

(FROM THE HAMPSHIRE REPOSITORY.)

When Warton from his Mastership retir'd,  
With him the patronage of Bruce expir'd;  
The noble Patron's prizes then we find  
Not for the boys, but master, were design'd.  
But the more noble Prince the want supplied,  
And gave to genius all that Bruce denied.

"*Ætas parentum, pejor avis, tulit*

"*Nos nequiores, mox daturos*

"*Progeniem vitiosorem!*"

*Horr. Od. Lib. 3. vi. 46.*

Translated by a Wit in the Reign of Charles the 2<sup>nd</sup>.

**Our grandfathers were Papists,**

**Our fathers Presbyterians,**

**Ourselves are rank Atheists,**

**Our sons must be d—d queer ones!**

*Continuation of M. de Caumont's Essay on the Religious Architecture of the Middle Ages, particularly in Normandy.*

OF THE POINTED, OR GOTHIC, ARCHITECTURE.

In every nation, architecture appears to have originated from, and to have been perfected by, religion; it was religion, which assembled men dispersed in the forests; their first desire was to render homage to the supernatural being, who produced every thing, and to raise monuments to his worship. From the rude mass of rock, raised by the Celt to attest his belief in the existence of a supreme cause, to the magnificent temples of Greece and Rome, and those gigantic monuments in Egypt, every thing grand in architecture seems to have been inspired by a religious feeling. In the middle ages, when the inhabitants even of cities still lived in such houses as scarcely deserved the name, vast and magnificent churches continued to be erected on every side, and architecture reigned in all its splendour. So that different religions produced an effect upon this art in every age, and it was almost indebted to them for its existence.\*

It would be curious to examine what degree of influence religious and abstract ideas exercise over those which refer to material objects. Thus much is certain, that the march of human intellect, in its advance from a material to a spiritual religion, has acted powerfully upon the arts, and principally upon architecture.

The religion of the ancients, material, one might almost say natural, as it is, has produced, as might be expected, an architecture modelled on proportions, which did not overstep what is by universal consent

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\*I think the solution would be simpler, were we to recollect that the course of general improvement is parallel, and that if the arts are greatly indebted to religion, the propagation of religion is no little beholden to the cultivation of science. -T.



considered good taste. The *tout ensemble* of the parts exhibited that grace and elegant simplicity, combined with that richness, which we admire in the buildings of antiquity, because the imagination of the architect was fixed on natural objects, and the type of the really beautiful in relation to them, was confined to the circle of *material* nature.† Their conceptions, regulated by a religion, none of whose doctrines exceeded human comprehension, had nothing in them of inspiration; accordingly, in the ancient architecture, every thing was accurate, simple, and methodised: it is not thus with Gothic architecture, which may be justly called *Christian* architecture.‡ Every thing here is exalted, and out of the common course of ideas; the Christian religion, being divine and supernatural, has spiritualised the whole system, by raising the imagination beyond the limits of mere understanding; the human intellect, too bounded to conceive such mysteries and mighty religious truths, has been necessarily exalted; hence, too, resulted a remarkable influence over all that man had invented or perfected;—and this principally at a period, when religious enthusiasm pervaded the whole world,—namely, the period of the Crusades.\*

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†“ *La nature physique*,” in contra-distinction to “*la nature inspirée*,” or spiritual. T.

‡ Britton has adopted the same term. T.

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\* Although the pointed arch may have been known in the East before the 12th Century, that would not affect my opinion; for, under this supposition, it is probable that the pointed architecture was not yet entirely formed in the East, and that it further developed itself in Europe: and, besides this, the Mahometan religion is a spiritual one. §

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§ A remarkable vacillation is observable in our author's sentiments upon this point; he seems desirous of reconciling all opinions concerning it, however opposite, by the amalgamation of his favourite test, the spiritualism of religion. In a preceeding passage, he supposes Gothic architecture to have originated in France, with aid from the conceptions of architects at Constantinople. T.

Religious architecture, then, was, of all the arts, the most visibly influenced : in the new religion, it was no longer a statue which they adored, as with the Pagans ; it was a God, incorporeal, invisible, inconceivable ; the genius of man set every energy at work, to make the house of God proportionate to its object. From this moment, nothing longer kept pace with terrestrial ideas alone ; every thing aspired heavenwards. The genius of spiritualism appeared in the architecture, harmonizing exactly with the buildings of the day ; and they raised those edifices, the astonishing lightness of which is one of the greatest wonders of the middle age.

And here, how manifest is the difference in the influence of these two religions ! The ancient temples were in the form of an oblong parallelogram, or round ; it was a compass, which the eye embraced at first sight ; there was nothing exalted or mysterious : while Gothic architecture, on the contrary, bears with it a certain tincture of melancholy ; there, are the prodigiously lofty vaults, the long aisles, through which the eye wanders afar before it detects all their turnings ; there, are the embroideries, the chisellings, the ornaments of every kind, so different from the ancient simplicity, and which appear to vie with the subtilties of thought !

If I were to draw a comparison, which appears to me striking, I would compare the ancient architecture to classical literature, and Gothic to the Romance literature. This resemblance comes in support of my opinion : in short, as a celebrated author has said, talking of the classical and the Romance literature ; † “ Les anciens avaient pour ainsi dire une âme corporelle, dont tous les mouvements étaient forts, directs, et conséquents ; il n'en est pas de même du cœur humain développé par le Christianisme : les modernes ont puisé, dans le repentir chrétien, l'habitude de se replier continuellement sur eux-mêmes,

† Madame de Staël.

et dans leurs pieuses méditations, une tendance à s'écarter de la nature, et à tout exalter. Ils ne peuvent se passer d'une certaine profondeur d'idées dont une religion spiritualiste leur a donné l'habitude."

#### OF THE GOTHIC STYLE.

The term Gothic, given to Pointed Architecture, is altogether incorrect,\* inasmuch as it gives us to understand that the Goths were the inventors of this style. The Goths, the Vandals, and those other barbarous nations, who, in the 5th Century, inundated the Roman Empire, had no idea of the arts. Far from being inventors, they were but clumsy imitators; and even admitting their power of invention, we know that the Pointed Architecture was not formed till the 12th Century, long after the people, whose name it bears, had disappeared from the face of the earth. But this name is incorrect for another reason; in the early part of the middle ages, they applied the name of Gothic to the Romance architecture also. Friderigode, an historian, who wrote in 950, says, in mentioning the Church of St. Ouen at Rouen,† that it was built of squared stones, with great magnificence, *in the Gothic manner*, "miro opere, quadris lapidibus, manu Gothica. .olim nobiliter constructa." If, therefore, we continue to employ the word Gothic, it is for the purpose of conforming with general practice, and that we may not increase the difficulties of the science, by substituting a new expression for a term which all the world understands.

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\*I believe it is now pretty well ascertained, that this term was first adopted, as the most contemptuous of all epithets, by the Italians, whose admiration of the Roman, and contempt for the Gothic architecture, is to this day expressed in their designation of "*il Gothico Tedesco*." T.

†Great doubts are entertained of the authenticity of the words "*manu Gothica*," which are supposed by many to have been unquestionably interpolated by a scribe. See Turner's Tour in Normandy. The M. S. is, I believe, preserved at Rouen. T.

Even to this day, many writers use the term Gothic indiscriminately for the Romance and the Pointed architecture; but the greater part apply to the Pointed style alone a distinction which, especially at the restoration of architecture,‡ was imposed, as a sign of contempt, on all the architecture of the middle ages. Latterly, some antiquaries have called the Pointed architecture the Eastern style, the Saracenic style, &c. I had thought of giving it the name of Romantic, or Romanesque, in opposition to the Romance architecture, which still retains something classical, its principal features being taken from antiquity. But although any one of these denominations may be much more appropriate than that which is commonly used, I have made up my mind that the name has no effect on the object, and that it is better to preserve an expression generally received, than to propose a new one, which perhaps would never be adopted. However this may be, the pointed architecture, which will form the subject of the following chapters, is a deeply interesting study: it has been depreciated by many architects, who have remarked nothing in it but sundry deviations from the classic style; to have done it justice, they should also have remarked its uncommon beauties. They were mistaken in judging it at all by the rules of ancient architecture, which are incompatible with those of the Pointed style; and we have but one answer to make to their criticisms, exaggerated as they are by prejudice: let them visit our beautiful Gothic edifices, and if they allow not these a just tribute of praise, they will prove themselves incapable of discerning by their very insensibility to such excellence.

Sir Christopher Wren, the architect of St. Paul's, London, has confessed, in his Memoirs, that it would

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‡Is it not extraordinary, that, after having dedicated so many pages to prove the superiority of Gothic over Romance architecture, De Caumont should here call the age of Francis I, the period of the restoration, or "*renaissance des arts*?" T.

be impossible to build more skilfully, or to produce so much with so few materials, as the architects of the middle ages could in their Gothic buildings. For my own part, I am far from comparing the Gothic architecture with the ancient, to which it has no resemblance; but I think that it has a remarkable sort of beauty, which is peculiar to it; that it has even in it something of the sublime, and that it is incomparably suitable to religious edifices. The architecture of the ancients is more refined as an art; that of the moderns is more touching: and this is the opinion of many antiquaries. On this subject, M. de Jolimont, member of the Society of Antiquaries of Normandy, has thus expressed himself:\* "It is sufficient," he says, "to observe without prejudice the magnificent effect of the noble churches raised by architects of the middle ages, to be convinced that the Gothic style is more particularly adapted to our temples, to which it imparts a character, solemn and religious, such as our imitations, more or less happy, of the ancient architecture, do not possess in an equal degree. The basilicas of St. Peter at Rome, St. Paul at London, and St. Genevieve at Paris, chefs-d'œuvre of the modern school, are, notwithstanding their dimensions and their sumptuousness, far from exciting in us that involuntary sensation of veneration and grandeur, that indefinable feeling which seizes on our souls, when we contemplate, even with a disposition to indifference, the interior of many astonishing edifices, raised in the 12th, 13th, and 14th Centuries."

#### DIVISION OF THE GOTHIC STYLE.

On a very slight observation of Gothic architecture, we are struck with the different varieties which it presents in the 12th, the 13th, the 14th, the 15th, and the 16th Centuries; the English antiquaries,†

\*History of the Cathedrals of France.

†I quote the English antiquaries, because I know no others who

who are judicious observers, have felt the necessity of establishing divisions in the pointed architecture, and all who have written on the subject have established such divisions. I propose to lay down a new division; first, however, premising, that more importance ought not to be attached to these classifications than they deserve; we must recollect, that the art had no marked resting places in its advance, that it had no sudden transitions, that, in short, our classifications are purely artificial, and that they were only made to simplify the study. Among the divisions of the Gothic style adopted by the English, that of Mr. Dallaway, and more especially that of Mr. Milner, approach the nearest to my own. This last antiquary has distinguished three orders in Gothic architecture, and has asserted that it was formed in England before it was known any where else. Besides that this assertion is unwarrantable, the word *order* appears to me an improper term to express these modifications of the same style: in short, the orders in architecture have essential and very distinct characters to distinguish them; but in the three principal periods of Gothic architecture, there is nothing more than certain modifications in the ornaments and forms. The word *order*, I think, is not applicable to the different styles of the Pointed architecture, inasmuch as it would, in that case, have had many kinds in use at the same time; but transitions, almost imperceptible, from one style to another, cannot be marked otherwise than by the differences of the period; which has prompted my division into Primordial, Secondary, and Tertiary Gothic. M. Auguste Le Prevost, whom I quote with pleasure, designates the first Gothic constructions by the name of the Lancet Gothic, the architecture of the 13th and 14th

have paid attention to the architecture of the middle ages. There is, however, M. Boisseree, of Stuttgart, who has just published a superb work on this subject; but it is rare and expensive, nor have I been able to procure it.

Centuries by the name of the Radiating architecture, by reason of the radiating form of the roses, the circles, and the quatrefoils, which adorn the windows and the other parts of the edifices in those two Centuries ; and, lastly, he designates the buildings of the 15th and 16th Centuries under the name of Flaming (flamboyant) Gothic, a demonstration also taken from the compartments, in the form of flames or tongues, of the roses, the windows, and the balustrades. This nomenclature is the better, as it describes, as it were, in a single word, the character of the three periods of Gothic architecture ; I have joined it to mine at the head of each chapter.

Before I begin my description of the characteristics of Gothic architecture, according to the different Centuries during which it flourished, I think it necessary to shew the means employed to build those immense Bascilicas, which are spread in such great numbers over every part of Europe. In our days, it would be impossible to raise similar ones : workmen could not be found, and millions of money would be insufficient.

The clergy possessed enormous wealth, by means of which they could sometimes undertake considerable labours without begging adventitious assistance ; besides this, labour cost barely any thing, and many workmen were merely supported in lieu of pay ; nevertheless, it was often necessary to have recourse to the generosity of the faithful ; and the following were the most efficient and usual means for obtaining it.

The Pope, by means of a bull, granted the power of *dispensing pardons*\* to those who should contribute money, or even labour, towards the building of a church ; this bull being obtained, the monks, if it was to be an abbey, or the canons, if a cathedral, sent many of their society to preach in the towns and villages, and often in several kingdoms at the same

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\*“ *Accorder les Graces.*” T.

time ; these preaching brothers carried with them the most precious reliques of their house ; they stopped in the cross-ways, related all the miracles and cures wrought by the Saint, to whom these reliques had belonged ; they concluded by drawing a pathetic picture of the wretched condition of their community, and by promising indulgences to those who should furnish a certain sum towards the restoration of their church. This exhortation produced a great effect on the spectators ; each hastened to deposit his offering in the hands of the monks, and to kiss the shrine which enclosed the relique. There was also another method of collecting large contributions of money : the day of laying the foundations of a church was marked by a ceremony, announced for a long time previous to it; the Lords, the Bishops, and a multitude of the richest persons of the whole country, assisted ; the ceremony always concluded by a pathetic discourse, after which every one present placed a stone on the foundations, and at the same time deposited gold, silver, a deed of gift, or some other offering. This kind of collection often furnished sums, which in those times were enormous ; sometimes also Princes lent their assistance, or authorised an extraordinary fall of wood,\* or remitted certain rents.† Such were the means by which they met the expenses, necessarily incurred in the construction of most of the Cathedrals, Abbeys, and Parish Churches, in the 12th, 13th, and 14th Centuries ; I could quote, as an instance, the church of St. Ni-

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\*Walkelyn, Bishop of Winton, obtained leave of King William to cut wood for the building of his Cathedral, in 1080. T.

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†The practice of selling indulgences existed till the 16th Century inclusive : every one knows that Leo the Xth had recourse to these measures for erecting the basilica of St Peter ; and that the abuses which resulted from it in Germany were the occasion of the great schism, which took place in the 16th Century.



cruise at Rheims, the abbey of Croyland in England, and a great number of other churches in France and England. The greater part of the Cathedral of Bayeux is Gothic, having been almost entirely destroyed in the beginning of the 12th Century: Philip de Harcourt began to rebuild it in 1159, and it was continued by his successor, Henry II; but he, being unable to supply funds sufficient for the expences, granted spiritual indulgences to all who should furnish a sum of about ten francs in our money for a space of five years. The contributions, it appears, were not sufficient; for, from 1250 to 1254, the Pope granted indulgences to such as would furnish sums for the completion of the Cathedral, and the additions which they wished to make to it.\* The Abbots of St. Ouen, at Rouen, were obliged, notwithstanding their immense domains, to have recourse several times to the sale of indulgences, in order to continue the works of their magnificent church.†

To this we may add, that no edifices of any importance were completed under 50 years, or sometimes even a whole century after they were begun, which afforded a greater facility in meeting the expenses: and hence it arises, that we so seldom see any uniform design in the largest churches and cathedrals, because they were often the work of two or three architects‡; they almost always finished with the chapels of the transepts, and the great west entrance.

It will perhaps be difficult to conceive, how the

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‡So at Salisbury, by a Bull from the Pope, in 1218. T.

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\*I owe the knowledge of these particulars to the kindness of M. the Abbe de la Rue.

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†It was never entirely completed; the West Porch, which was intended to be extremely grand, remains to this day in an unfinished state. T.

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‡They also practised another mode of economy in almost every instance; it was, to preserve those portions of the original building, which could be made to coincide with the new construction,

workmen of the middle ages could be so ingenious, as the erections of the period testify; how, without knowing the means which we now employ, they could arrive at so great a perfection in works so tedious, so vast, and so complicated; it is certain, however, that there were plenty of architects; there were even confraternities of masons; the following is what is known of their works and of their organization.\*

This association of Masons and Artists was divided into many companies, who traversed the different parts of France and other Christian kingdoms, building churches in the towns and in the country, and who were particularly protected by the Pope towards the end of the 12th. Century, whence they took their name of Free-masons; having been organized into a religious corporation, they were subjected to certain regulations, and enjoyed certain privileges. When they intended to build a church, they formed a camp of cottages on the spot where it was to be erected; an overseer was governor in chief, but in every ten men there was one called a Warder, who superintended the other nine. The different works were not indiscriminately executed by all the members: some were employed to carve the capitals of columns; others upon statues, others upon foliage; in short, each had a portion about which he occupied himself exclusively, and in which he excelled. The gentry of the neighbourhood, in a spirit of piety, both furnished materials and transported them.† The rich abbeys

however discordant might be the style; there are few edifices so strangely compounded in this manner, as the principal Church of Falaise.

\*I have taken the chief portion of these particulars from the book of Norris Brewer on the Antiquities of England.

† There existed also in France, in the middle ages, a confraternity, less numerous, but which rendered important services. These Religious, under the name of the *freres pontifes*, constructed bridges in many places, and over very large rivers: the passages of such rivers were always difficult, and the merchants and travellers were

also entertained workmen, which accounts for the remarkable resemblance between some churches built at the same period, and at the expense of abbeys on which they depended.

[*To be continued.*]

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### *Original Verses of Edmund Waller.*

††† The following lines have not, we believe, been printed in any collection of the Works of Waller, nor even in any of those Fugitive Miscellanies of Poetry, for which the last and present Centuries have been distinguished. They are taken from a M. S. of the reign of Charles 1st, containing many unpublished productions of Lord Herbert of Chertbury, Sir John Suckling, and Mr. Thomas Carew. Each piece is carefully distinguished by its author's name.

MR. WALLER,

WHEN HE WAS AT SEA.

Whilst I was free, I wrote with high conceit,  
And Love and Beauty rais'd above their height;  
Love, that bereaves us both of brain and heart,  
Sorrow and silence doth at once impart.  
What hand at once can wield a sword, and write?  
Or battle paint, engag'd amidst the fight?  
Who will describe a storm, must not be there;  
Passion writes well, neither in love nor fear.  
Why on the naked boy have poets, then,  
Feathers and wings bestow'd, that wants a pen?

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### LETTERS FROM OXFORD.—No. I.

My Dear Editor,

You ask for news from Oxford; and as it is natural to suppose that the first enquiries of Philobiblus would respect the proceedings of the Clarendon Press, I shall commence my narrative in that quarter.

frequently exposed to robbery or assassination. The works of the religious bridge-wards succeeded in lessening the number of robbers by destroying their haunts, and in hastening the progress of civilization by establishing more easy communications.

Professor Gaisford has been some months absent, and the classical department has consequently remained nearly at a stand-still. It is not so generally known as it ought to be, even in the University, how much the present eminence of the Clarendon is owing to the indefatigable exertions of this consummate scholar; never were charges more unfounded, even in the calumnious pages of the Edinburgh, than those which accused him of eating the bread of luxury in idleness, of pocketing the emoluments of his Professorship, and neglecting its important duties; because, forsooth, he does not give lectures on the Greek Language, according to the Scotch and German scholastics; as if he were not far more usefully employed in preparing for the press, and publishing, those admirable editions of the Classics, for which, under his auspices, we have now become so justly celebrated. Ably indeed is he seconded by his colleagues in every department,—by the most accurate of printers, Collingwood,—and the most liberal of booksellers, Parker; and little could any emolument, much less the paltry income of his Professorship, amounting, I believe, to about forty pounds per annum, recompense him for the years of assiduous labour which he has devoted to these pursuits; even were he not, as he really is, a man of independent property, devoting himself to this active course of life from a sheer love of it and its results. When I further call to mind, that his friend and coadjutor, the amiable, invaluable Elmsley, was included in these infamous libels, my indignation knows no bounds against the man, who could propagate such gross and dishonourable falsehoods. We may really look round us in vain for two such men to supply their places: one of them, alas! we have already lost for ever; let us hope that the other, who still survives, may be induced to return to his post, and there fix himself to his life's end. It may be well worthy the consideration of his Majesty's Govern-

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ment, whether, in giving him such a reward as he so truly merited, it would not have been more judicious to invest him with a Canonry of Christ-Church, and thus retain his services in Oxford, instead of a Stall at Worcester, which necessarily takes him much away from us, while the Canonry is filled (if I may so say) by a person who never occupies it. But, to return to the Clarendon and its proceedings:—the edition of Homer's *Odyssey*, which Gaisford left in the hands of Mr. Edward Hussey, of Christ-Church, a young man of great promise, has been completed and published, and will supply what has long been looked for in vain, a good and useful edition of that neglected Poem.

Nor has our new Bishop, Lloyd, a universal favourite, and quite as invaluable in his way, been idle since his translation. He may be reckoned one of the best-read theologians of the day, and is ably seconded by his chaplain, Mr. Burton, who is only second to him either in reading or in talent; as his “*Testimonies of the Ante-Nicene Fathers to the Divinity of Christ*” may serve to testify. This is the finest exposé extant of the impudence of Unitarianism, giving them a literal translation of the words of the Fathers themselves, with references to the page and line of the originals. It is a work of immense labour and research, and there are perhaps few besides himself and Lloyd who could have done it. I hear it is already almost out of print. The Bishop's Review of the Roman Catholic tenets in the *British Critic* is the best summary of them, and exposes them more satisfactorily, than any other I have met with. He is judiciously following up the same course, and pointing out to the young clergy the best works, in which to find this task more amply effected; and has lately published, at the Clarendon, a collection of the “*Formularies of Faith set forth in the reign of Henry the Eighth*,” which, in their original shape as tracts, were all extremely scarce, and one, in his own pos-

session, almost unique. He has also republished the "Sylloge Confessionum," a similar work of the time of Edward the Sixth, which was printed a few years ago, but had become scarce. His last work, just out, is a new edition of the Greek Testament, without the divisions into Chapters and Verses, and with the marginal references; such an edition has long been wanted, and it is now issued in capital style, being one of the most beautiful little books on which your bibliographical eye ever yet reposed; the type, which is new, is at the same time so clear as to be perfectly legible, and so small that half a dozen copies may be packed up in your watch-pocket.

Mr. Cramer, the geographer, author of the "Dissertation on the Passage of Hanibal across the Alps," and doubtless well known to you as a man of first-rate talent, has just published a map of Greece, which is even more beautiful than his last year's map of Italy; he has in the press a geographical description to accompany it, similar to his excellent work on Italy, which answers the double purpose of a book of reference for the classical student, and a topographical dictionary for the traveller. His maps have the modern, as well as the ancient, names, and are even said to be the best extant, considered as mere charts of modern geography; independent of their value as ancient maps, in which light they are confessedly unrivalled. The same gentleman is at work upon a new edition of Constantine's Greek Lexicon, but I cannot learn what progress he has made; this, with Cotton's excellent edition of Scapula, which you remember has long been a *sine qua non* at Oxford, and Gaisford's Suidas, which must be in considerable forwardness, as he has been at work on it these ten years, will make a pretty good collection of Greek Lexicons, without having recourse to Valpy's Stephens, which is so very *unequal* and ponderous a performance, as to render it of comparatively little value. I hear that Suidas is to be *Greek only*, which will

not quite suit our freshmen; but Constantine will serve their purpose well enough, which I think a better book even in its present state; certainly much easier to understand, and much less troublesome for reference. Mitchell, the translator of Aristophanes, has nearly completed his Indices to Bekker's edition of the Greek Orators. I have been trying to *pump* for more news at Parker's and in the Bodleian, but without success. So, as the *bumpkins* say, no more at present from your's truly,

AMICUS.

Oxford, March 12, 1828.

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*Monument of Robert Burns, at Ayr.*

Our readers may probably be aware, that a monument, in distant imitation of the Lantern of Demosthenes, was erected, a few years ago, to the distinguished Poet of Ayr, at a cost of £1500, under the auspices of the lamented Sir Alexander Boswell, and in the midst of that scenery which his own home and song had already consecrated, half way betwixt the ruins of Kirk Alloway and the banks of bonny Doon. By a Letter, dated from the spot a few weeks ago, we learn that tributes are still pouring in upon his memory, and that "the decorations of his monument proceed in a spirit agreeably to that from which the more substantial parts emanated. Each seems to vie with another in contributing that portion in the grand design, to which their mind tends them most, or is most consistent with their profession. We formerly noticed that the gardeners, in a body, met on a day appointed, and not only laid out the ground around the monument in a tasteful manner, but planted it with the choicest and most appropriate flowers and shrubs. In like manner, a copy of the best portrait of the bard extant, and in the possession of Mrs. Burns, from the pencil of our countryman,

Mr. Stevens, is suspended in the chamber; the accuracy of which is verified in writing by Mrs. Burns herself. Messrs. Morrison and Son, late of Ayr, now of Edinburgh, have furnished a massive oaken table of excellent workmanship, and of a form and strength well adapted to the chamber wherein it is placed; while several other gentlemen have presented chairs in correspondence with it, ornamented with the fancied arms of the bard. Messrs. Millidge and Hunt, stained-glass manufacturers, Abbeyhill, Edinburgh, have filled the cupola with a complete set of stained glass of the finest quality, and of a design and execution comporting well with the strength, chasteness, and grandeur of the rest of the fabric. Considering the pecuniary value of the gift, its elegance in itself, the uniformity it bears to the other ornaments, and the spontaneous and liberal manner in which it was conferred, it altogether does them infinite credit. There are other "stones," we hear, to be "thrown to the cairn," of great value, the workmanship of a Statuary of much promise."

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*Vindication of Nicholas Harris Nicolas, Esq.*

Mr. Editor,

It was not without surprise that I read, in your XIth Number, the animadversions upon a recent article in the Restrospective Review. I am unwilling to enter into controversy upon the subject which has excited so much displeasure in your Correspondent, the "Master of Arts;" though there is ample opportunity for reply. Justice only towards the individual, exhibited as of "a discontented and innovating disposition on every subject connected with church or state discipline," induces me to trouble you with one or two observations.

That such a disposition exists in Mr. Nicolas, I was ignorant; because in the various publications of that



gentleman, which have established his reputation, I do not remember to have seen a single line upon those subjects. Your Correspondent, however, is perhaps a more acute discoverer; but as he is pleased to add that, where Mr. Nicolas's "facts are incontrovertible," his inferences ought to be received with circumspection, I am sure that a gentleman so scrupulous will without anger allow me to doubt the existence of such feelings in the absence of some proof.

Your Correspondent also endeavours to insinuate, for he does not venture to assert, that Mr. Nicolas is the author of the article on Public Libraries in a late Number of the Westminster Review, because there is some similarity "both in subject and in the treatment of the subject" in that Review; "with which Mr. Nicolas," he adds, "if he be not engaged as *Editor*, "is at least *materially concerned*; and although the "writer in the Retrospective affects to dissent from "many of the remarks in the Westminster, yet the "general accordance both of sentiment and style in "the two Essays, will leave but little doubt with any "one, who examines them both, that the second complainant's "dissent" is rather the necessary retraction of convicted error, than any spontaneous difference in the opinions of two distinct writers."

That your Correspondent wholly errs, is certain; and it is to be lamented that similarity of subject should be the criterion of his opinion; but lest your readers may be misled by such fallacious reasoning, I beg leave to resist the inference, and *most positively* to assure you that he never wrote a line of the article in, nor is he "materially concerned" with, the Review in question. That he is one of the Editors of the Retrospective, is avowed upon the title-page; and whether he possesses the extraordinary powers of writing all the articles attributed to him, or some are the productions of others, it is indisputable that the work contains a great display of talent and research, more indeed than most Periodicals of the day; that it

is increasing rapidly in public opinion, and that the Editors have only to continue that spirit and those energies, which they evidently possess, to ensure its permanent success: by their independence and adherence to "incontrovertible facts," they may certainly leave the public to draw their own inferences with perfect safety.

I am, Sir,

Your obedient servant,

F. E.

\*. \*In addition to the above, we have received, within these few days, two other letters connected with the Public Libraries at Oxford; one of them in corroboration of several facts related by our former Correspondent, the other denying, equally with the letter now inserted, any appropriation of the article in the Westminster Review to Mr. Nicolas, though admitting that it has been frequently, but, falsely, assigned to him. Here, therefore, with a few words of mediation from ourselves, we think the subject may be fairly dismissed.

The main tenor of the Reply to the two Reviews must be admitted to hold good, until new arguments, or more authentic statements, shall be urged against it; the conduct of the Bodleian Library we consider to be, in most instances, fully exonerated from every accusation. On the other hand, the identity of the two Reviews is completely refuted; and, with it, is removed from Mr. Nicolas the charge, which fairly stands against the writer in the Westminster, of disrespectful and unbecoming language towards the University and the Clergy in general; nothing of which nature, to our best recollection, occurs in any page of the Retrospective.

To the talents, the learning, the industry and spirit, of this latter Journal, we feel less freedom in repeating our testimony, after the flattering recommendation it has bestowed on our own little bantling of antiquity. Our former judgment was founded on a careful perusal of the whole work from its commencement to the day on which we wrote; and the subsequent Numbers have been equally, or more, replete with matter calculated to confirm our high opinion of its utility.

EDITOR OF "THE CRYPT."

*Murray and the Bishop.*—The publisher of the Quarterly Review one day received a letter, dated Chelsea, and signed "George Winton," proposing to him to publish a "Life of Pitt," which he had written in several volumes. Murray put the letter in his pocket,

and a few days after mentioned it as a joke to some literary persons at dinner, that a fellow of the name of *Winton*, had actually been wasting his time on such a work, and now had the *modesty* to propose to *him* to publish it. "*Winton?*" exclaimed a Wyke-harnist, "whence did he date?" "Oh! from Chelsea," said the book-seller. The other, suspecting an error of ignorance, desired to see the letter, and on its being produced, it was discovered to be from the Bishop of Winchester, written at the Palace of Chelsea. The book-seller, overwhelmed with chagrin, flew to Chelsea, pleaded many excuses for neglect, and was put into possession of the MS. of a work, which soon ran through several large and profitable editions.

### *Early Records of Wiltshire.*

The great Historian of Wilts, Sir Richard Colt Hoare, has recently added a very curious and important document to his former publications respecting this County, and which throws a very important light upon the Royal Monastery at Wilton. It is entitled "*Registrum Wiltunense*," and has been printed from the only MS. existing in the British Museum.

It contains the several grants of land made by the Anglo-Saxon Monarchs from Alfred, Anno 892, to Eadward, Anno 1045, to the aforesaid Monastery. Each grant bears the signature of the King, is confirmed by the Archbishops and Bishops of the realm, and witnessed by the *Duces* and *Milites*. The grants are recited in the Saxon language, but have been translated into Latin and English, and illustrated by notes. The Editor, not professing a knowledge of the Saxon tongue, has had the assistance of Dr. Ingram, Mr. Sharon Turner, Mr. T. D. Fosbroke, and Sir Thomas Philipps, Bart. It is much to be regretted that this ancient language, so intimately connected with our own, is not more cultivated in our enlightened age.

A *Literary "Till."*—The adaptation of old stories to new circumstances has been admirably exemplified in the following narrative, which lately occurred in the *Times* and other Journals, as having happened *the other day at Evans's*: it first appeared above forty years ago in a daily Paper, and, after running the usual round, was safely housed in the Magazines of the month, from which it is now dished up again, at a penny a line, "*totidem et iisdem verbis.*"

Two gentlemen, who had been left executors to the will of a friend, on examining the property left by the testator, found they could not discharge the legacies by some hundreds of pounds; astonished at this circumstance, as the deceased had frequently informed them he should leave more than sufficient for that purpose, they made the most diligent search possible among his letters, &c. and found a scrap of paper on which was written, "Seven Hundred Pounds in *Till.*" This they took in its literal sense; but as their friend had never been in trade, they thought it singular he should keep such a sum of money in a till: however, they examined all his apartments carefully, but in vain, and after repeated attempts to discover it, gave over the search. They sold his collection of books to an eminent bookseller near the Mews, and paid the legacies in proportion. The singularity of the circumstance occasioned them frequently to converse about it, and they recollected among the books, which had now been sold upwards of seven weeks, there was a folio edition of Tillotson's Sermons. The probability of this being what was alluded to by the word "*Till*" on the piece of paper, made one of them immediately wait on the bookseller who had purchased the books, and ask him if he had the edition of Tillotson which had been among the books sold to him? On his reply in the affirmative, and the volumes being handed down, the gentleman immediately purchased them; and on examining the leaves, found bank notes, singularly dispersed in various parts of the volumes, to the amount of £700! But

what is perhaps no less remarkable, the bookseller informed him that a gentleman at Cambridge, reading in his catalogue of this edition to be sold, had written to him and desired it might be sent to him, which was accordingly done; but the binding of the books not meeting with the gentleman's approbation, they had been returned, and laid upon the bookseller's shelves till the period of this very singular discovery.

## HOSPITAL OF DOMUS DEI, SOUTHAMPTON.

FROM A CORRESPONDENT.

The Hospital of "Domus Dei" at Southampton was founded by two Brothers in the 12th Century; there seems to be considerable obscurity with regard to its early history, but it is certain that the lands attached to it, with much valuable property in the County, were granted by Queen Philippa to Queen's College, Oxford. When the plague raged at that University, a house destined for the Provost of Queen's College and one for the Fellows, were built on the site of the ancient Hospital, to which were added a range of dwellings for the Scholars, and a chapel for the use of the community; these buildings together formed the venerable Quadrangle which still exists. Hither it was intended that the Provost, Students, &c. of Queen's College should retire, in case of a similar visitation; but the buildings were never used for that purpose. In Henry 5th's reign, the area of the Quadrangle was the scene of the execution of the Earl of Cambridge, Lord Scrope, and Sir Thomas Grey, who so zealously embraced the interests of the Marche family. Their bodies were interred in the court, and a modern monument to their memory has been erected within a few years in the Chapel. It is not exactly known when the Scholars dwellings were first converted into Alms Houses, for the reception of four poor men and four women, to whose use they are still appropriated. The walls of these houses are of

great thickness ; the doors are formed of a simple round-headed arch ; the windows are curious, being of one light, with flat tops, and the sides of the top supported by a quarter circle from each side. In the reign of Elizabeth, the Chapel of "Domus Dei" was appropriated for the use of the Protestants who fled from persecution in the Low Countries. It has been much modernized, but the tower, which connects it with the Provost's house, is of great antiquity, and there is an arch-way under it, which forms the entrance into the Court ; on the top of the Tower is an old stone cross. There was formerly a Nunnery in the neighbourhood, and a subteraneous passage, running under the Provost's house and garden, formed a communication by which the nuns passed, to pay their devotions in the gallery of the Chapel. In the wall of the Provost's garden, on one side, are seven little niches, the use of which seems unknown. They appear to have been made after the first building of the wall, as the stone-work half way up is interrupted by a row of bricks, upon which the niches rest. The Vicar of Holy Rood has hitherto been appointed, by Queen's College, Deputy Warden of "Domus Dei," and Steward of their property in Southampton and the neighbourhood.

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IMPERIAL SHIP CANAL FROM LONDON TO  
PORTSMOUTH.

*Mr. Cundy's Reply to Anonymous and other Authors of Malignant Abuse and Misrepresentation, on his projected Line; furnishing Truth for Libel; with Plan of Surveys, &c. Lond: 1828, 8vo. pp. 22.*

So much has been said in ridicule, so much in vituperation, and so little in advance, of the famous project here unfolded, that so far from any distinct notions being generally entertained on the subject,

we believe a great proportion of the public are still in ignorance whether any such design was ever seriously entertained, and whether it be still persevered in by the projector. Mr. Cundy's angry announcement will dissipate such doubts in a moment; and we are bound to admit that his warlike title-page is succeeded by a quiet, modest, and luminous pamphlet. Those, however, who have hitherto known nothing of his gigantic scheme beyond the doubtful rumours against it, will be rather surprised to learn, that no answer is yet given, either by way of denial or of explanation, to the extraordinary charges circulated some time past through the metropolis and the Western Counties, as to the exalted patronage so unequivocally announced and so unceremoniously withdrawn, on the publication of Mr. Cundy's Proposals. Whatever may be the immediate importance of the point he has here argued, we venture to foretell that the circumstances we allude to, unless satisfactorily elucidated, will continue to operate to his prejudice in the opinions of the general community.

Our present business, however, is with the argument before us: in which the author attempts, and so far as we can judge without hearing the reply of his opponents, attempts very successfully, to shew that the plan now proposed by himself for executing the Canal is fairly and honestly his own. For it should be understood, that so early as the year 1800, and again in 1815, a *Barge* Canal from London to Portsmouth was meditated under the sanction of the Duke of Norfolk and the Earl of Egremont, and surveys made for the occasion by the late Mr. Rennie; which surveys were disapproved by Parliament, and the bill consequently lost. In the autumn of 1824, Mr. James Elms likewise drew up a plan for a *Tide Ship* Canal between the same points, but similar to the preceding neither in line, in distance, nor in construction: estimated expense, between four and five millions. The agitators of this project were Mr. Horace Twiss, and Mr. Leatham.

Mr. Cundy, while he positively disavows all knowledge of Mr. Elms and his design, until after his own purpose was publicly attacked by that gentleman, declares that he first meditated a Canal about the month of September, in the same year when Mr. Elms was bringing forward his measure; but from which Mr. Cundy's is entirely different. In January, 1825, Mr. Cundy's project was introduced at the house of Messrs. Freshfield and Kay, Solicitors; where a meeting was convened in the ensuing month by several Merchants, Bankers, and others, to take the same into consideration.

It was not till after this period of the transaction, that Mr. Elms's Plans were first offered to Mr. Cundy's Committee, and declared to be impracticable; Mr. Twiss then managed to procure from Mr. Freshfield—(be it remembered that we are telling Mr. Cundy's story)—the rough draft of his rival's design and estimate, which was detained by him in spite of the owner's remonstrances. A quarrel naturally ensued; another meeting was called in the middle of March, and an examination into the claims and pretensions of each report being instituted by Mr. Baring, that of Mr. Elms was negatived universally, and finally a commission entrusted to Messrs. Elms, Cundy, Morris, and other engineers conjointly, to survey more accurately the several lines suggested, and to certify their judgments accordingly.

The author now proceeds to point out, that even for the imperfect sketches of a Canal, offered both by Mr. Rennie and by Mr. Elms, they were in a great degree indebted to his previous labours. He challenges the scientific data of their designs, and vindicates his own; with an outline of which we shall now conclude.

From the River Thames, near the Victualling Office and Cherry Garden Stairs, Rotherhithe; through Walworth, Kennington, South Lambeth, Battersea Marsh, Wandsworth, Merton, Malden, Epsom, Ash-



stead and Leatherhead Commons, Mickleham, Dorking, Ockley, Slinfold, Billingshurst, Pulborough, Arundel, (Arundel Bay,) Chichester, Emsworth, and Langston, to Spithead.—Estimated expense, four millions; distance, 82 miles; four locks up, and four down; with a supply of three million tons of water from the Reservoirs in St. Leonard's Forest.

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### CHARADE.

Sir Hilary charg'd at Agincourt,—  
     'Sooth, 'twas an awful day;  
 And though, in that fierce age of sport,  
 The rufflers of the field and court  
     Had little time to pray,  
 'Tis said Sir Hilary mutter'd there  
*Two syllables* by way of prayer.

My *first* to all the brave and proud,  
     Who meet tomorrow's sun;  
 My *next*, with its cold and dewy cloud,  
 To those who wear their ev'ning shroud  
     Before two days be done:  
 And *both together* to all blue eyes,  
 That weep when a soldier bravely dies.

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### COUNTY HISTORY.—HAMPSHIRE.

It affords us unusual gratification to observe a complete History of this noble County at length announced. From what variety of causes it may have happened, that no such attempt has hitherto been achieved, we are now little minded to enquire. That such an idea has been more than once entertained and abandoned, there is good reason to believe; and we suspect that more than one person is at this moment engaged in making collections towards the same purpose. Should this suspicion prove well-grounded, we trust that no little jealousies or rivalries will

prevent a concentration of that talent and interest, which might unitedly compose a work of unusual research and learning.

There is already a vast body of scattered information relative to Hampshire, which may be rendered extremely serviceable to the general topographer. Of Winchester itself we possess an excellent History, by Dr. Milner, a violent opponent to the honour of the established church, yet an antiquary of profound erudition, and enlightened taste,—the great landmark who separated, at one point of boundary, the old and new schools of archæology. The most complete account, however, of a single district in this, perhaps in any, County, is Mr. Gilbert White's Natural History and Antiquities of Selborne, which is now republished in a cheap and convenient form, and ranked among our standard volumes of botany and agriculture; to which its general and ample details more appropriately adapt it. But for the *ground-work* of a new History, the loose and undigested materials of Mr. Warner might be advantageously employed; at least, for the department of Parochial architecture.

We shall take the liberty, in this place, of recommending to the careful consideration of all engaged in these pursuits, an article in the 18th Number of the Retrospective Review; wherein the merits of several of our modern Topographers, as Baker, Whitaker, and Sir Richard Hoare, are contrasted with their sombre predecessors and with one another; and many useful hints furnished in every branch of this laborious, but interesting, science. To those remarks we shall add but one; that on the most important, perhaps, of all the topographer's innumerable topics, that of genealogies, territorial divisions, and the descent of land and property, much service may be expected from, and ought to be readily offered by, the resident clergy of each respective parish, to whose custody the registers, and frequently other papers of still greater importance, are confided.

It has always been our anxious ambition, that the pages of "The Crypt" might some day become conducive to this and other purposes of County History. The fulfilment of that desire is now rather in the hands of the public, than of ourselves. We hope, however, in the course of a few more Numbers, to present our readers with an entire list of the various sources from which a History of Hampshire might be in any wise derived; a work the more desirable, as it must itself occupy a small, but not uninteresting, corner in such a History.

## ARCHITECTURAL INNOVATIONS IN SALISBURY CATHEDRAL.

Mr. Editor,

In redeeming my promise to furnish you with a few remarks on the late Mr. Wyatt's pretended improvements in our venerable Cathedral, I do not forget that the subject has already been ably and minutely handled by far better critics than myself; particularly by the learned Bishop Milner in his celebrated Dissertation, by Sir R. C. Hoare in his Letter to Mr. Cassan, inserted in the lives of the Salisbury Prelates, and by Messrs. Carter, Gough, and other Correspondents in the Gentleman's Magazine. These essays, however, are so scattered about, that a collected arrangement of their arguments would, under any circumstances, prove a desirable object; but I am now the more confirmed in the utility of such a purpose, because I still observe not only a very prevalent inclination, among the worthy people of this city, to pique themselves on the present costume of their Cathedral, but even among writers of acknowledged character, as Britton and Dods-worth, a facility of countenancing such devastations, totally incongruous with all taste and experience in the Ecclesiastical Architecture of their country.

For brevity's sake, I must confine myself almost entirely to an enumeration of Mr. Wyatt's performances; which may be mostly comprehended under three topics,—the Church-yard, the Monuments of the interior, and the Lady Chapel; in noticing which I shall so express myself, as to leave little doubt to what inferences I would direct your readers.

As no situation can be more appropriate for a cemetery than around and beneath the walls of a Church, so none can be more advantageous for the display of Gothic Architecture, than the midst of graves and tombstones, uneven and picturesque, harmonizing without uniformity, in the very spirit of the architecture itself, with an occasional yew or cypress to overshadow each narrow pathway. Our Cathedral, from having once enjoyed these accompaniments with peculiar advantage, is now made to resemble a church of *card* on the delicate green cloth of a drawing-room table. I will not here enlarge upon the impious profanation of our fathers' sepulchres, which introduced this novel display; it is a subject of much pain and regret to every one of common feeling; yet so frequent is the practice, even to this hour, as to demand a more copious exposure than I could here spare it. The Belfry, which may be seen represented in Price's Description, was a curious and celebrated square structure, with a spire and buttresses, resting, in the centre, upon a single column of Purbeck marble; though of age coeval with the church, it was pronounced half a century ago, to stand as firm as it was first left by the builders. This valuable, appropriate, and almost necessary feature, has been sacrificed to the wantonness of innovation. An elegant little porch, which originally led into the North Transept, and which, so far from being, as represented, the subsequent interpolation of some *meddling* architect, was an *invariable* feature in every extensive church, and by many supposed to have been the *only* entrance and exit permitted for con-

cessaries, was removed by Mr. Penruddoche Wyndham into his own garden, as the only hope of rescuing it from immediate and merciless demolition.

The interior of the Nave, again, reminds us of a spacious saloon, with *sofas* arranged on either side, and occasional *settees*, on *ottomans*, to correspond. The monuments, of various ages and designs, have been brought from different parts of the building, principally from the East end, to decorate the great longitudinal plinth of the Nave, and to commemorate the spots where their respective ashes *do not*, alas! repose. The following catalogue begins at the South East, proceeding Westward, and returning Eastward again along the North side. 1. Longspee, Earl of Salisbury; from the North side of the Lady Chapel.—2. Bishop de la Wyle, 1274; from the centre Chapel in the North Transept; its altar is now composed of fragments from the Hungerford Chapel, of 1459.—3. Lord Stourton; from the South side of the Lady Chapel.—4. Robert, Lord Hungerford, on a modern plinth; his exquisite chantry, in the Lady Chapel, totally destroyed.—5. Bishop Beauchamp; from his Chantry in the Lady Chapel, likewise entirely destroyed.—6. An altar-tomb, unknown.—7. Attributed to Bishop Roger.—8. Bishop Jocelyne.—9. Unknown.—10. Do.—11. Curious Effigy of an *Episcopus Puerorum*, or *Boy Bishop*.—12. William Longspee, *second* Earl of Salisbury.—13. Unknown.—14. Do.—15. Montacute, Earl of Salisbury; from the North side of the Lady Chapel; partly made up from the Hungerford Monument.—16. Bishop Osmund; from the centre of the Lady Chapel; on a tomb of incongruous masonry, ancient and modern.—17. Two altar-tombs of Walter, Lord Hungerford; pillaged and mutilated.—18. Sir John Cheney; from his exquisite monument, now destroyed, in the Beauchamp Chantry.—The aperture occasioned by the removal of the North Transept Porch, is now blocked in by the monument of Bishop Blyth,

removed for that purpose from the back of the old altar-screen, which divided the Choir and Lady Chapel. The six Chapels, recorded by Milner, as dedicated to so many Saints, and occupying the East sides of the two first Transepts, have been totally obliterated. But the greatest of all barbarities was the removal of Bishop Poore's monument from the Choir, the spot erected and dedicated by himself, into the second North Transept; where, being reduced from a noble chapel to a statue and a slab, it was shoved into a corner, tricked out with unmeaning fragments of the Hungerford Chantry. The reason why this alone of the several Chapels in the Choir was so tacitly destroyed, was its inappropriateness to be converted, like the remnants of the Audley and Hungerford Chantries, into *private pews*,—a device, I must confess, of admirable ingenuity and convenience! To a neighbouring corner in the same Transept a very interesting Lavatory was removed out of the opposite Transept; for what reason, it were difficult to guess; except by a scrupulous obedience to the rule of contrarieties.

I shall say nothing of the Louvre Arches, and their supporting screens of ridiculous design; the injuries sustained by the former under Mr. Wyatt's sanction are known to be irreparable. The new organ-screen is made up of fragments of all ages, principally of the 15th Century, and of course far more appropriate than its predecessor, the style of which corresponded with the Church itself. The organ-case, stalls and galleries, throne and pulpit, are ignorant and clumsy imitations of the Tudor fashion, and equally well adapted to the fabric they adorn.

A great number of other Chapels and Monuments are enumerated by Dr. Milner, as lost to us in this indiscriminate spoliation. The pleas set up in its defence are somewhat remarkable; the principal one alledges the expense that must have been incurred, without any peculiar fund, in keeping them con-

tinually repaired; a weighty argument truly, at a moment when some parts of the Cathedral were undergoing destruction at an expense greater than that at which the whole fabric was first erected! The incongruities of the said monuments are advanced with peculiar force and propriety by the authors of these multifarious innovations; as is the danger they threatened to the safety of the Church, by the *underminers* of the tower, transepts, and lady-chapel. Of the distinction conferred on our ancestors by removing them, or their effigies, from their chosen repositories to more honourable situations, we must permit ourselves to be the most competent judges, as we certainly have shewn ourselves to be in the elegant effect of the new arrangements. It is one satisfaction, however, to remember, that excuses of some sort have been deemed necessary for such proceedings. Till I hear them unequivocally vindicated, I shall not despair of seeing them some day, so far as possible, recalled.

I come now to that last and saddest subject of observation, the enlargement of the Choir by the introduction of the Lady Chapel, and the demolition of the Hungerford and Beauchamp Chantries. In defence of this measure, the arguments above quoted are all alledged with redoubled vehemence, besides the additional one of great and undeniable grandeur, thus conferred upon the whole building. For the intrinsic beauty of these two Chantries, I may refer you to the prints of Gough's Sepulchral Monuments; you will there see that the interiors were constructed with a remarkable regard towards the strength and stability of the walls, to which they were attached. Now "we all know that our Cathedrals, taken longitudinally, from West to East, consisted of a Nave, Choir, and Lady's Chapel; these were all distinct parts, and, when united with the Transepts, formed a whole. The high altar was placed at the extremity of the Choir, immediately before the Screen, which

separated the Choir from the Lady's Chapel. What then must be the opinion of every man of science and good taste, of that bold architect, who could venture to remove the altar from its destined place *within the Choir*, to a situation so far distant, (viz. to the end of the Lady's Chapel,) that the voice of the officiating Priest at the Altar is quite inaudible to the Congregation assembled in the Choir? What also would the learned antiquary think of that Architect, who would remove the screen that separated the Choir from a distant part of the edifice, i. e. the Lady's Chapel? And our surprize will still be increased, when we see the same Architect, by removing the screen, unite two buildings of *different heights* into one, and thus destroying all the plans of the original Architects, and deviating from every established rule of perspective and proportions.\* It is impossible, observes Mr. Dallaway, that when the eye has soared to a vaulting of 84 feet in height, and finds itself obliged, in order to continue its view, to drop to arches of 37 feet, the mind should not experience a disagreeable depression, and sensations directly opposite to the sublime and awful. The dilapidation of a venerable building, he adds, on the despicable plea of shewing what is termed a *pretty view*, is so contrary to any good principle, that we are surprised to find that any patron should be bold enough to sanction such a project.—The effect of the altar, when thus removed to the very Eastern extremity, is as wretched and comfortless, as can well be imagined. "On looking into the low dark recess, which is now preposterously added to the length of the church, a diminutive object, without rails, without size, or other marks of dignity, can just be discerned; but so far from being the principal object, as the discipline of the Church of England requires that it should be, it seems to have no relation with the Church itself, and to be removed quite out of it. In short, it has evidently more the

\*Sir R. C. Hoare's Letter to Mr Cassan.



appearance of a *toilet*, than of a communion-table; and as to the most sacred part of the edifice itself, I maintain that is no longer a Cathedral Choir, but a long unmeaning Portico.\* The dismal aspect of this untrodden region, as beheld through the "three small oblong interstices," is further enhanced by the wretched daubed glass, executed by Egington after a design by Sir Joshua Reynolds, who knew just as much of the painting of a Gothic Window, as Wyatt did of the sculpture of an early Gothic Altar. As for Mortimer's Window, over the original arches of separation, it has not even Sir Joshua's paltry prettiness to boast of; it is a vulgar tawdry compound of brick-dust, indigo, and gamboge.—Uniformity, we must remember, was one principle reason for these strange vagaries; and admirably it is attained by introducing, what were before excluded, the Somerset and Gorges Monuments, of no order at all, but mere ponderous fantastic masses of that Vandalism so prolific throughout the 16th and 17th Centuries. And as for the Iron Chapel, as it is called, the learned Doctor I before quoted has damned it into everlasting notoriety, as a prisoner's dungeon or a den for wild beasts. The altar-screen itself, strange as it may appear, is actually made out of disjointed fragments of those very Chapels, which were swept from off their bases as incongruous interlopers!

But it is impossible for reason to war against a favourite resolve. I only hope that the wretched finery of Mr. Wyatt's *arrangements* will soon pall upon its admirers; that the dark recess may yet be enclosed, the screen restored, and the coloured glass demolished: this must be expected as the commencement of reform; afterwards it will be time enough to look about and examine, how far the melancholy train of mischief can be remedied.

I am, Sir, Your's faithfully,

Dec. 3, 1827.

SARISBURIENSIS.

\*Milner's Dissertation on the modern style of altering ancient Cathedrals.

**PICTURE SALE.**—Some few weeks ago, two valuable pictures, from the collection of the late F. Dukinfield Astley, Esquire, of Dukinfield Lodge, were sold at Manchester. The first, the celebrated picture of the “Woman taken in Adultery” by Titian, was put up at 300 guineas, and after some spirited bidding, was knocked down to Richard Bullin, Esq. of Liverpool, for 770 guineas. The measurement of this picture, exclusive of the frame, is 6 feet 4 inches wide, by 4 feet 7 inches high. It is an exquisite painting, and in a state of fine preservation. The other, an Evening Scene, being a landscape with cattle and figures, by John Both, was put up at 100 guineas, and was also purchased by Mr. Bullin, for 600 guineas. We understand that 1,450 guineas were once refused for the Titian.

### THE “LIVING DOG” AND THE “DEAD LION.”

ATTRIBUTED TO THOMAS MOORE, ESQ.

Next week will be published (as “Lives” are the rage)

The whole Reminiscences, wondrous and strange,  
Of a small Puppy-Dog, that once liv’d in the cage  
Of the late noble Lion at Exeter ‘Change.

Though the Dog is a Dog of the kind they call “sad,”  
’Tis a Puppy that much to good breeding pretends ;  
And few Dogs have such opportunities had  
Of knowing how Lions behave—among friends.

How that animal eats, how he snores, how he drinks,  
Is all noted down by this Boswell so small ;  
And ’tis plain, from each sentence, the Puppy-Dog thinks  
That the Lion was no such great things, after all.

Though he roar’d pretty well—this the Puppy allows—  
It was all, he says, borrow’d—all second-hand roar ;  
And he vastly prefers his own little bow-wows  
To the loftiest war-note the Lion could pour.

’Tis, indeed, as good fun as a Cynic could ask,  
To see how this cockney-bred Setter of Rabbits  
Takes gravely the Lord of the Forest to task,  
And judges of Lions by Puppy-Dog habits.

Nay, fed as he was (and this makes it a dark case)  
 With sops every day from the Lion's own pan,  
 He lifts up his leg at the noble beast's carcase,  
 And—does all a Dog, so diminutive, can.

However, the book's a good book—being rich in  
 Examples and warnings to Lions high-bred,  
 How they suffer small mongrelly Curs in their kitchen,  
 Who'll feed on them living, and foul them when dead.  
 Exeter 'Change, Feb. 1828. T. PIDCOCK.

#### TO CORRESPONDENTS.

The packet from Brighton is acknowledged with many thanks;  
 but the circumstance of the Poems having in part been already  
 published, and that part not being specified, prevents us from re-  
 lecting any of them for "The Crypt."

"T. H." shall probably appear in No. XIV.

"A Politician" must be content to hear that his remonstrance  
 will not "produce the desired effect;" we shall be happy to lend  
 him a newspaper, but we cannot undertake to edit one ourselves.

"A. D." suggests to us, that in Ritson's Collection of Songs,  
 there is one by a Collins, certainly not the Collins: Query, was this  
 the author of the Verses in our Number for February?

In our Extracts from Mr. Boaden's Sale, we omitted a copy of  
 Horne Tooke's "Diversions of Purley," with a singular MS. Letter  
 from the author to Mr. Boaden, which produced ~~2s 1d~~ though  
 a new edition of the work is nearly ready.

"Civis Wintoniensis" is thanked for his good opinion and  
 patronage; but it is not in our design to insert selections from  
 "famed and well-known authors."

\*.\*Several of our Correspondents must be reminded to pay the  
 Postage of their Letters.

#### ERRATA.

- No. X. Page 9, Line 8; for *Schweynheym*, read *Sweynheym*;  
 P. 42, L. 25; after *Troy*, insert a note of interrogation.  
 No. XI. P. 50, L. 4; for *becomes not*, read *behaves not*.  
 P. 73, L. 35; for *support*, read *suppose*.  
 P. 77, L. 17; for *have*, read *hear*.  
 No. XII. P. 104, L. 11; for *ad*, read *at*.  
 P. 108, L. 6; for *width*, read *depth*.  
 P. 128, L. 28; for *that*, read *what*.  
 Pages 75-6 and 83-4 will be cancelled at the end of the volume.

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RINGWOOD: Printed and Published by W. Wheaton.

# The Crypt,

OR, RECEPTACLE FOR THINGS PAST.



No. XIV.]      MAY 1st. 1828.      [Price 1s.

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"The sacred Store-house of our predecessors,  
"And guardian of their bones."      *Shakspeare.*

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*The Celtic Monuments of AVEBURY and SILBURY;  
the great Rampart of WANSDIKE; and the  
neighbouring elevation of TAN-HILL.*

A learned Controversy of considerable interest has been lately carried on in the Gentleman's Magazine,—forming indeed the most interesting portion of each successive Number for the last three quarters of a year,—occasioned by the publication of Mr. Bowles's Pamphlet relative to the famous Celtic Monuments of Wilts, and preparatory to his Parochial History of Bremhill and the surrounding country, which has since appeared.

The hypothesis of Mr. Bowles coincides with that of Mr. Maurice, as to the temple of Avebury having been formed on a scientific arrangement for astronomical purposes. He considers it to be of much higher antiquity than Stonehenge: and, with the mound of Silbury, to have been dedicated to the supreme Deity Teutates, the Celtic Mercury: the shape of the former he pronounces to be emblematical of the Caduceus, and the altitude of the latter peculiarly appropriate to the God of "Heaven-kissing Hills." The Wansdike, or Wodensdike, is supposed both by Sir Richard Hoare and by Mr. Bowles, to have been originally constructed by the Belgæ before the Roman æra, but subsequently elevated up to its present height by

R

the Saxons: and this idea is strengthened by the remarkable alteration of the strata, commencing, almost throughout, at a certain height of the rampart; which is supposed to have once extended from the bottom of Morgan's Hill to Tan-Hill, the vallum being constantly thrown up on the South side along its entire course. As far as this line, then, we are taught that the ancient Belgæ drove back the Aboriginal Celts from the Wiltshire downs, and threw up this enormous bulwark as their defence against the enemy's encampment on the impregnable heights of Oldbury. The name of Tan-Hill is ingeniously conjectured to have degenerated from the more stately title of St. Anne's Hill, and that, again, to have been adopted, as was customary at the dawn of Christianity, in lieu of the Tanaris or Jupiter Tonans of the Belgæ, the well known Tan-Fana of Tacitus.

But Mr. Duke, after expressing his doubts on the identity, advocated *en passant* by Mr. Bowles, between Stonehenge and the Druidical Temple alluded to by Diodorus Siculus, proceeds to controvert the whole position of that Gentleman on the origin of the Wansdike: which Mr. Duke conceives to be neither a military entrenchment at all, nor, as was suggested by Camden, a boundary betwixt the Meridian and the West Saxon Kingdoms; but, in fact, the Great Fosse of Belinus, "one of the four eminent British track-ways (of which the three others were the Watling Street, the Erming Street, and the Ickneild Street,) which intersected the Island, in its length and breadth, from sea to sea." The derivation of Tan-Hill from Jupiter is also unfavourably received by Mr. Duke; who finally devotes a most elaborate and interesting essay to a developement of his own system, which partially reconciles the views of Cooke, Maurice, and Sir R. Hoare. "With Cooke," he says, "I assign Abury, in its dedication and rise, to a plurality of Deities; with Maurice, I agree that it had a decided astronomical origin; and, with Sir

Richard Hoare, I believe in the immediate connexion of Abury and Silbury."

The relics of these stupendous monuments, deeply as they must at all times interest the antiquarian student, retain, at the present day, but little of their ancient grandeur. The scite of the Druidical Temple lies upon a gentle slope, Eastward of the village of Avebury. Its entire figure consisted of an immense circle, surrounded by a lofty vallum, and a fosse *inside* of it. At the distance of about 12 feet, within this fosse, 100 stones of enormous magnitude, averaging nearly 16 feet square, and at intervals of about 25 feet, were ranged round the whole circuit. Within this range, again, and lying towards the N. and S. Eastern extremities of it, stood two other temples; each composed of two concentric circles, the exterior formed of 30, and the interior of 12, stones. The Northernmost of the two was distinguished by a cove, or shrine, and an altar of four stones; while from the centre of the other rose a colossal obelisk of one single mass. The circumference of the greatest, or outer circle, may be rated at 3,900 feet; of the largest circle of the inner temples, 1,260 feet; of the smaller circles of the same, 510 feet. From this immense structure two avenues diverged; one in the direction of Kennett, terminating in a smaller temple on the summit of Overton Hill, one mile distant; the road to which was marked by stones of vast height, 100 on each side. The other avenue extended Westward, at a distance of one quarter of the circle, or an angle of 90 deg. from the road to Overton, with which it corresponded in extent and formation. Half way down this latter avenue was another cove, or sanctuary, resembling that in the smallest Northern temple, and which has given the name of Longstone Fields to the spot it once occupied. Both these avenues terminate in groups of barrows, the former on Overton Hill, the latter near Penner's Barn, to the North of Beckhamp-

ton. Exactly central with the extremities of the avenues, and at an angle of 45 degrees with either of them, stands the gigantic mound of Silbury.

Such was the original plan of this immense sanctuary: but rare are now the traces of its construction. The Turnpike road from Kennett to Avebury conducts the traveller along some part of the Eastern avenue. Several of its broken stones may be discerned towards the West, about midway between the two villages, and one, less mutilated, faces you upon the gradual ascent which leads up to Avebury. Immediately beyond the Turnpike gate the road passes directly through the lofty vallum and deep entrenchment; which then bear away towards the West, skirting the Church-yard, and winding through several wooded gardens, till they again unite at the Turnpike. Here, in a field to the right, appear the few remaining stones of the smaller Southern temple, and one solitary fragment of the principal colonnade. Still, throughout the greater part of this huge area, the places where imposts have once stood may be discovered by a small hole, the land-mark of their foundations. Crossing the main street of the village, and traversing a farm-yard, the fences of which are built of fragments from the Temple, as indeed are most of the walls throughout the Parish, we arrive at the lesser circle to the North; its design may yet be distinctly made out in the meadow where it stood, though now interrupted by ruins from the exterior circle. Of the cove, before mentioned as situate half way down the Beckhampton avenue, remains may be observed in Longstone Field, about half a mile W. of the Church. The avenue itself is scarcely discernable.

Stukely says he could trace two other concentric circles at the Hakpen on Overton Hill; these he calculated to have comprised, the outer one 40 stones, the inner 18; making, in the aggregate, the surprising number of 652.

The precise situation of SILBURY MOUND has been already noticed. Its dimensions are so enormous, as to have suggested doubts whether it was not wholly a natural elevation : but the slightest scrutiny must persuade any body that it is the work of man. So ingeniously, indeed, was a gradual hill selected as the ground-work of this laborious undertaking, that the first operation, in disengaging it from the surrounding earth, created at once an eminence of at least 15 or 20 feet, and supplied, at the same time, considerable materials to be piled upon this ample base. On the other three sides, which descend very gently into the meadows beneath, a fosse was dug out, which is now most frequently full of water. The diameter of the hill at its summit, is 105 feet ; at its base, about 500 ; and its height may be computed at 170. It is easy to discover, on the top, marks of the excavation made, by order of Mr. Halford, in 1723. The workmen dug up some human bones, exceedingly decayed, the bit of a bridle, deers' horns, and an iron knife with a bone handle. But neither Sir Richard Hoare nor Mr. Bowles consider Silbury to have been originally a sepulchral tumulus ; they agree that this interment is, by no means coeval with the mound itself ; indeed, the use of iron among the ancient Britons is not carried up to near so remote an age, as is assigned to these mysterious works. It is remarkable, however, that people yet survive, who remember the observance of an ancient custom among the country people, of resorting to this spot on Palm Sunday, and making merry with cake and sugar, and with water from the river Kennett ; and even in this age, so singularly and fatally regardless of venerable customs, the same day is marked by the children of the neighbourhood collecting together on the same spot, and thus renewing the recollection of a practice almost extinct. It may not be unreasonable to conjecture, that the day, so celebrated, is the anniversary of this interment ; it is well known that similar meetings and amusements



once took place at the famous White Horse on Faringdon Hill, Berks; and on the oblong barrow, called the Arch Druid's Grave, at Rollright Stones, in Oxfordshire.

## THE DEVIL OF FERRARA.

A very curious and valuable piece of workmanship, which is worthy of being placed beside the most celebrated Egyptian Idols, was sold some years ago at Ferrara. It was, in fact, the Devil of the Holy Inquisition,—a terrific looking figure of gigantic size, which moved by springs at the pleasure of the Father Inquisitor.

The following anecdote will give an idea of the service that used to be performed by this representative of his Infernal Majesty:—

A Pastry-cook of Ferrara was, in times past, brought before the Tribunal of the Inquisition, under a charge of having openly advanced opinions which evidently were not orthodox. After he had languished for some days in an obscure dungeon, the Holy Father, moved by humanity on by his palate, ordered him to be relieved from his thralldom and set him at work to make pastry in his kitchen. The poor fellow was very grateful for this indulgence, and did every thing in his power to please the taste of the Inquisitor: indeed, he succeeded so well in tickling the appetite of his Reverence, as to obtain the liberty of walking any where in the Cloister. One day, as he was passing along a Corridor, he observed that one of the chambers of the Holy Office was open: he could not resist his curiosity, and he entered. He had, however, proceeded but a few steps within the door, when the Devil in an instant bolted up at his back. This would have frightened most men; but the pastry cook was remarkable for presence of mind. He recollected that the figure had started up just as he stepped upon a square stone in the

floor, and that, when he removed his foot, it disappeared. He repeated the experiment several times, and was soon convinced that the pressure on the stone was the cause of the diabolical apparition. While he was amusing himself with this Monkish machine, the real Devil, that is, the Father Inquisitor, appeared. The poor Pastry-cook's resolution then forsook him entirely, and he fell down overpowered with terror. He was instantly carried to his dungeon, where he would soon have expired, had he not fortunately met with so humane an Inquisitor. The good Father considered his crime as expiated by some months' imprisonment, prayer, fasting, and voluntary discipline. After making him take a thousand oaths that he would never speak of the Devil he had seen, and assuring him that he should suffer under the Sanbenito if he did not keep his word, the Holy Father restored him to his kitchen.

The Pastry-cook observed his promise religiously, while this horrid tribunal existed; but it was no sooner destroyed by the victories of Bonaparte, than he began to relate this strange adventure. Strict search was immediately made for Satan, and he was at last very fortunately discovered.

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*"The Jealous Wife."—From the Spanish.*

Many faults have at times been found with Colman's "Jealous Wife"; but, in fact, all that relates to the principal characters is excellent, and the nuisance of a suspicious woman, with a considerable spice of the virago, is portrayed to admiration. A Spanish author, Balthazar del Alcazar (Faber's Coll. p. 360,) has written what he calls "An Epigram" upon the subject; but though not an epigram, it is very pleasant, and, even as it is here Englished, may make some people smile: he was evidently as great a sufferer as Mr. Oakley, and in the same way.

Nèver charge the fates with malice,  
 Though to whelm thee they endeavour;  
 Scourg'd in Algiers, in the galleys  
 Chain'd to tug the oar for ever;

As a raving madman fetter'd,  
 When in fact you've all your senses;  
 Laugh'd to scorn by knaves unletter'd,  
 And that, too, without pretences;

These are ills : but strong assurance  
 In our virtue murmur stifles ;  
 And a firm and brave endurance  
 Makes great sufferings seem but trifles.

One, I own, o'ercomes me ;—woman  
 Jealous is a cureless evil ;  
 Galleys, madness, chains hurt no man—  
 Jealous woman is the Devil !

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The Counterpane which covered the bed of Charles 1st, the night before his execution, and which is made of a thick rich blue satin, embroidered with gold and silver in a deep border, has continued to be used by the family of Champneys, of Orchardleigh, near Frome, Somersetshire, as a christening mantle, from the period it came into their possession, by marriage with the sole heiress of the Chandlers, of Camm's Hall, near Fareham, Hampshire ; a family connected with Cromwell. The sword-belt of the unfortunate King is likewise at Orchardleigh House.

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*Considerations on the Corporation and Test Acts ;  
 by the Rev. S. H. Cassan. Lond. 1828, pp. 69.*

This is a very able, ingenious, and spirited pamphlet ; and that is as high applause as we can well bestow upon a writer, whose principles and objects are at direct variance with our own. We hear it has effected no slight sensation in the Metropolis ; and it

must be admitted that performances of less talent have often done as much before it. Perhaps we might say with safety, that Mr. Cassan has advanced all that can be advanced on his view of the question; we are only the more persuaded that that *all* is but *little*, and that it cannot eventually preponderate against the far more weighty arguments on the side of liberality.

Let every allowance be granted for the daily babble about *Liberty of Conscience, the Right of private Judgment, and the Worship of God after one's own Dictates*; let us grant *political*, we should rather say *municipal*, enfranchisement to be the aim and end of the Dissenter's petition, as in fact every candid and honourable Dissenter avers it to be;—yet, by what authority except *possession*,—the law of knaves and bigots,—do we presume to exclude from a participation in the common privileges of a subject, thousands and thousands of our fellow-creatures, who have forfeited neither their trustworthiness in the commerce and intercourse of life, nor their allegiance to the throne, solely upon the ground of religious differences? That the freedom which Dissenters now solicit, could, if unhesitatingly bestowed, invest them with any real authority over the civil jurisdiction of the land, no man can really persuade himself, who has examined the statutes in agitation. Few, indeed, even of the least liberal, pretend that in these very acts the protection of Church or Kingdom is wrapped up; and they rather ground their scruples on a belief, that one concession will only form the pretext for another, and that what is now granted in a conscientious respect for the rights of others, will in time be made a stepping-stone for over-reaching and trampling down our own. Now, is it fair, is it honest, is it Christianly, to defraud men of what we acknowledge to be their due, only because we tremble to encounter them when armed in all their rightful privileges? What remarkable reasons the Church of England can have for deeming

these precautions necessary, is a question we have oftener heard asked than answered. If her *state* were *rotten*, her ministers but "holy cheats," and her disciples fanatics, she might well need to be propped and bandaged by every device and usurpation, which might prolong her emaciated existence a few more guilty years. But, God be thanked! our religious establishment need fear as little from the rigid sifting of its doctrines and conduct, as from the open defiance of its enemies;—for enemies it unquestionably hath. On equal grounds,—with none but conscientious rights assumed, and no due concessions denied,—it may be fearlessly pronounced (so far as human weakness can defend itself, and human imperfection look up for better aid on high) invulnerable; to maintain her own, is her duty as well as her privilege; and that, while her generosity faileth not, it neither hurry her into prodigality and heedlessness.

There is one extraordinary theory of Mr. Cassan's, to which we cannot refrain from adverting, because it presents a curious specimen how a really sensible man can be misled, when he has espoused an argument in obedience to his prejudices, rather than to his understanding. The Corporation Act, we are told, was designed *exclusively* to affect Separatists. Now this act, be it observed, was passed in 1662 (16 Car. II.), when the whole body of Dissenters may be included under Presbyterians and Independants: for it was not till three years after this period, that the Act of Uniformity gave occasion for a more general estrangement. And how far the Sacramental test could have inflicted any restraint upon the Presbyterians, may be judged from the fact that, out of 56 of that body who sat in the House at the time this bill was passed, *all but two* declared themselves willing to receive the Sacrament with Churchmen. It was only upon the unwelcome adherents of a prior Government, upon the Popish interlopers into the restored dynasty, that the test could have imposed, or been intended to impose, any necessity for official evacuation.

It is also denied that the yoke of these restrictions is galling or injurious. Are they, who advance this excuse, aware of the privations enacted by them? Is it no injury, to be incapacitated, for religious distinctions, from the meanest office or appointment; and, in case of conviction against the statute to be disabled from serving in any court of justice, from acting as guardian, executor, or administrator, from receiving even a legacy or gift,—and this, too, in addition to a mulct of £500, to be shared between the Government and the informer? These may be termed *defensive* penalties; but it is the defence of your Chevaux-de-Frise, that warns off an intruder by running him through the body. It may be true, that the solemn test of Sacramental Communion was ordered *as a Test, not as a Bribe*. Still, it unwittingly offers a temptation to hypocrisy, and a temptation the more easily acceded to, in proportion to the unworthiness of the person exposed to it; such, indeed, as only the conscientious and trustworthy would resist. Perhaps it may also be true, that Liberalism on religious subjects is the counterpart of Republicanism on questions of state; but it should be remembered, first, that the whole charge of Liberalism rests upon a point, which no Dissenter will allow, viz: the Apostolical origin and authority of the English Church; and secondly, that, under the important grant of the Toleration Act, as well as under the more equivocal compromise of Indemnity Bills, Dissenters have hitherto left us no reason to fear the result of more *practical* concessions.

The Debates of the 17th ult. record a noble triumph of independence among the highest ranks of the British Clergy. For the blessings Unity and of Charity no one can more devoutly pray than ourselves: but we have yet to learn, that the former consists in spreading the breach of schism and dissension, or the latter in fortifying the selfish and ambitious under the shelter of exclusion and intolerance.

## PROFESSOR PORSON'S GREEK IAMBICS.

In our desire to collect the scattered fragments of the great Cambridge Classic, we have ventured to borrow, for the service of our Receptacle, the following translation, executed by him at some University examination, where he sat as Candidate. It has been printed, once only we believe, in the Cambridge University Magazine, a Periodical of considerable talent and rarity, conducted, in the year 1795, by a Gentleman of Sidney Sussex, now a Clergyman in the neighbourhood of Ringwood.

Know that here lies in the cold arms of Death  
The young Alexis : gentle was his soul,  
As sweetest music; to the charms of love  
Not cold, nor to the social charities  
Of mild Humanity. In yonder grove  
He woo'd the willing muse ; Simplicity  
Stood by and smil'd : here every night they come,  
And, with the Virtues and the Graces, tune  
The note of woe ; weeping their favourite,  
Slain in his bloom, in the fair prime of life.  
“Would he had liv'd !” — Alas ! in vain that wish  
Escapes thee ; never, stranger, shalt thou see  
The youth ; he's dead : the virtuous soonest die.

ANONYMOUS.

ὦ ζῆνε, τοῦτον ὅστις εἰσορᾷ ταφον,  
Ἴσθ' ὡς ὃν' ἔνδον σῶμ' Ἀλεξίδος νεον  
(Ψυχρον παραγκαλισμα ταρταρον) στεγει,  
Μολπῆς γλυκυτάτης αἰμυλωτερον φρενας·  
Οὐδ' ἦν ἀθαλπος Κυπριδος τερπνῷ βελει,  
Οὐδ' αὖ παρῶσε τον φιλανθρωπων τροπον,  
Ἀρδμον δ' ἑταιρῶν· ἀλλ' ἐκεῖν' ἄλσος κατα  
Ἐκουσαν ἐζήτησε Μουσαν, Χρηστοτῆς τ'  
Ἐγαλα παραστασ' αἰν' ἑκάστης ἐνθάδε  
Νυκτος παρουσαιν, αἱ ῥεται τε και καλαι  
Χαριτες συνωμιλησαν· ἔτα τον φιλον  
Πόδους ἔραστην δυσθροῶ μελωδιᾷ,  
Ὅν ἀρτι δαλλαντ' ἡρινῷ καιρῷ βιαι  
Ἐδρεψαι· Αἰδης· — εἰδ' ἐτ' ἐν ζῶουσιν ἦ· —  
Εὐχῃ ματην ἀρ', ὦ ξεν', ἦδε τε στομα  
Πεφευγεν· οὐ γαρ μη ποτ' εἰσῶφει νεον· —  
Τεθνηκ', — ὃ δη ταχιστα πασχουσ' οἱ γαῖδι.

*Original Letter from that illustrious Antiquary,  
Richard Gough, Esq. to the Rev. Dr. Warton.  
(From an Autograph M.S.)*

Enfield, Dec. 19. 1780.

Midx.

Sir,

The obliging readiness with wch you assisted my inquiries on a former occasion, induces me to trouble you with a few more, wch I have not hitherto been able to get resolved. I hope it will not be an interruption to yr conclusion of yr own valuable work, wch I expect with the same eagerness as the public in general.

What is the present extent and boundary of the *New Forest*? what Perambulations remain, or are printed, except that of 22 Cha. 2, publisht in ye Abstract of Claims, 1766, wch I have? By whom was that publisht?

What Parishes, Churches, or Chapels, are now reckoned within the Forest? Are there the least traces or traditions of older ones, or of the devastation ascribed to the Conqr.? I am sensible you toucht on this subject in your *Essay on Pope*, but not in its fullest extent.

I wish also to know who compiled the two little vols. of the *Hist. of Winchr*, wch appear to have merit; & whether you, or any other gentleman in the Co. have any Collections towards its History, with wch I cd be indulged.

It may seem but a complimt to tell you, yt, had not the time of night been unseasonable, I fully proposed to myself ye pleasure of an interview with you, as I past thro' Winton, just before Michmas. I shall be happy to shew you any civility here when it may suit you,

& I am, Sr, yr obedt humble servt,

R. GOUGH.

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**REVENUE of ENGLAND since the CONQUEST.**

	Anno	£
William the Conqueror....	1066 ..	400,000
William Rufus .....	1087 ..	350,000
Henry I. ....	1100 ..	300,000
Stephen .....	1135 ..	250,000
Henry II. ....	1154 ..	200,000
Richard I. ....	1189 ..	150,000
John .....	1199 ..	100,000
Henry III. ....	1216 ..	80,000
Edward I. ....	1272 ..	150,000
Edward II. ....	1307 ..	100,000
Edward III. ....	1327 ..	154,140
Richard II. ....	1377 ..	130,000
Henry IV. ....	1399 ..	100,000
Henry V. ....	1413 ..	76,643
Henry VI. ....	1422 ..	64,976
Edward IV .....	1460 ..	100,000
Edward V. ....	1483 ..	
Richard III .....	1483 ..	
Henry VII. ....	1485 ..	400,000
Henry VIII. ....	1509 ..	800,000
Edward VI. ....	1547 ..	400,000
Mary .....	1553 ..	450,000
Elizabeth .....	1558 ..	500,000
James I. ....	1602 ..	600,000
Charles I. ....	1625 ..	895,819
The Commonwealth } .....	1648 ..	{ 1,517,247
Charles II. .... }		{ 1,800,000
James II. ....	1685 ..	2,001,855
William III. ....	1688 ..	3,895,205
Anne (at the Union) ....	1706 ..	5,691,803
George I. ....	1714 ..	6,762,643
George II. ....	1727 ..	8,522,540
George III. ....	1760 ..	15,372,971
Ditto .....	1800 ..	36,728,000
Ditto .....	1815(war) ..	71,153,142
George IV. (averaging) ..	{ 1820 } ..	58,000,000
	{ 1827 }	

*Continuation of M. de Caumont's Essay on the Religious Architecture of the Middle Ages, particularly in Normandy.*

**PRIMORDIAL, OR LANCET, GOTHIC.**

*From 1150 to 1250.*

Towards the end of the first half of the 12th Century, the semicircular form was generally\* abandoned in favor of the pointed; every thing belonging to the Romance style disappeared,† and the Gothic fashion was exclusively adopted. Pointed arches, clustered and taper columns, became the principle characteristics of the architecture; the taste for new forms went so far, that they demolished Romance edifices, to rebuild them in the later style. But the architecture had not yet assumed either the lightness or the elevation which are its remarkable features during the two following centuries. The proportions, the forms, and the ornaments were sensibly modified; and it is by this we distinguish the different periods of any constructions posterior to the 12th Century.

The arts, like the sciences, always advance from simple to compound; accordingly, the first Gothic edifices are less ornamented than those which followed. But we shall proceed to examine their different part in succession.

The general form of the Gothic churches was nearly the same as that of the Romance churches: but a very remarkable addition to the former changed the character of the East end. Before the 12th Century, they never placed the Chapel of the

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\*I say generally, because the pointed style had existed at Coutances, Mortain, Seez, and Fecamp, ever since the 11th Century; but these are exceptions from the general rule: and Fecamp, for instance, is extremely heavy.

†This is erroneous, as the outlines, the general forms, and even the minute ornaments of the semicircular still lingered, long after the adoption of the pointed arch, and were only superseded by other alterations as gradual as that of the arch itself. T.

Virgin at the end of the choir, and the side aisles never went round the whole of the apsis:† after having continued the whole length of the nave, they generally terminated at the transept; or if they reached farther, they abutted on the middle of the choir.\* On the contrary, from the end of this century, chapels are constantly found round the choir,† to which the side aisles served for passages. This alteration, one of the utmost importance in the distribution of the parts of a church, since it displaced, if we may say so, the choir, and brought it nearer the centre of the edifice, became much more remarkable in the 13th Century;‡ at which period we find, at the end of the side aisles of the choir, a large chapel dedicated to the Holy Virgin, and forming a second apsis placed against the principal one. By this new disposition the head of the cross was lengthened; the eye no longer rested on the columns of the circular termination, but a majestic distance offered itself to the view. Before the appearance of churches with Lady Chapels, and even before that of side aisles round the apsis, there are some which terminate with three windows in a flat wall,\* and others where the choir finishes Eastward in an angular apsis. The first are seldom found, but in the country; the latter, however, might perhaps appear to characterise the 12th Century.

Another innovation took place at the end of the

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†At Gloster, at Norwich, and, I rather think, at Tewkesbury, the original Norman aisles did go round the apsis; at Romsey, the end of which is square, the aisle certainly extended all round. T.

\*Sometimes they terminated circularly, and formed two small apses. (Semicircular Chapels of this kind are attached to the transepts of Gloster, Tewkesbury, and Romsey; but, in the two former, they are exclusive of the side aisles. T.)

†Two Norman Chapels are attached to the East end of the Choir at Norwich. T.

‡Salisbury has (or had) a Lady Chapel. Amiens has none. T.

•See Romsey, Shoreham, &c. T.

12th, and beginning of the 13th, Century: hitherto they had not conjured up that multitude of collateral chapels, which adjoin the aisles; they were content with the chapels of the transept, those at the extremity of the side aisles, and a small number of others disposed in any convenient situation; they placed not any along the side aisles of the nave. But at the end of the 12th Century, and more especially in the 13th and 14th, small lateral chapels were added to the aisles, in such a manner that the arches of the nave corresponded with the opening of each of these chapels. It followed, that on every side the eye met with that succession of arches, the perspective of which is so agreeable to the sight; and, after the 13th Century, a large window, placed in these chapels, illumined and adorned, in an appropriate manner, every point where the eye was to rest.\* The greater part of the churches, which originally had not such chapels, were adorned with them at a later period: those which remain in many churches are posterior to the rest of the edifice.† We may see by the churches of the Holy Trinity and of St. Nicholas, at Caen, of Cerisy, and of St. Gabriel, in short by the Romance buildings which have preserved their purity, and which may serve as the standards of comparison, how the two innovations, which I have just remarked, increased the size of the religious edifices, and made them different from the ancient

\*In certain churches, which form an exception, we may trace the use of chapels round the choir to a very early period. At Fecamp, for instance, there are two, which appear to be of the period of Richard I, in the 10th Century, and which, nevertheless, are neither the apses of the transept, nor the extremities of the side-aisles. But as to the chapels of the side-aisles of the nave, they are never found in the Romance churches. Note of M. Auguste Le Prevost.

†Such an addition was made at a subsequent period, probably in the 14th Century, to Amiens, as may be seen by the buttresses let into the walls, which partition off the chapels. Whittington took these to be contemporary with the original building. T.

**Basilica; the form of which they had preserved, without much alteration, till the 12th Century.**

In the Romance churches, the choir is always shorter than the nave; whereas in the Gothic churches it is sometimes longer.

They also ceased to make use of small stones, cut into a square, as they had done in imitation of Roman buildings. Larger stones, and of irregular shape, came into generally demand, and the herring-bone work fell entirely to disuse.

In the 12th Century, the narrow windows resembled the head of a lance, whence they took the name of *lancets*: this is the chief characteristic of the architecture of the 12th and 13th Centuries. In the following centuries, the architects, with greater boldness, perforated windows of immense size, sometimes out of all proportion. The first lancets were without ornament, and many without columns; those which succeeded, were at first surrounded by a single moulding, (canelure,) or surmounted by a beading, ornamented with saw-teeth. This moulding, which crowned the head of the arch, descended only to the imposts; the number of mouldings round the head of the arches were increased, but more than one column on each side was never seen in the windows supporting the imposts. It was otherwise in the 13th Century.

We may distinguish many different proportions in the lancets; some are short, others are very long, and others of a moderate height. I cannot pretend to decide which are the most ancient; it is the general style of the architecture which should determine its age, rather than the form; most usually, however, the very slender lancets are posterior to the short ones, and anterior to those of moderate size.

On account of the great height of the windows and their narrow apertures, they were by degrees brought closer to one another; which suggested the

happy idea\* of uniting many underneath one principal pointed arch, or porch. The pointed arches were most frequently joined in pairs, (see windows of the Cathedral of Bayeux)† or by threes, as in the same Cathedral. Even so many as four are found in the interior galleries of the choir, in the Cathedral at Bayeux. When three were joined together, that in the middle was usually more elevated than the two others‡; whatever might be their number, as soon as this combination took place, the vacant space left between the heads of the lancets was filled in with roses, quatrefoils, or trefoils. I have remarked that in large buildings, where many tiers of windows are found, one over the other, their order and arrangement varies in a certain manner, according to the position they occupy. In the highest, there are generally three lancets joined; in the second tier, the windows are paired, two and two; and, lastly, the lowest are single.

The union of the lancets suggested the idea of constructing large windows, with their divisions in compartments of the most delicate tracery. The windows of the 13th, 14th, and 15th, Centuries, are merely the union of many lancets, the separations of which are again traced by the mullions, which form the compartments. We frequently see, at the end of country churches of the 12th Century, three

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\*This idea had been suggested and adopted long before. In the Church of St. Stephen, and in the Abbaye aux Dames, at Caen, in the Clerestory of Winchester and Durham, all of Romance age, the same disposition of arches may be seen; also at the East end of Shoreham Church, and West end of St. Joseph's Chapel, Glastonbury. T.

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†These windows are probably of the 13th Century; but similar ones are seen about the close of the 12th.

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‡See the Transepts of Winchester; the Abbaye aux Dames, Caen; the Cathedral of Aix la Chapelle; and various Gothic specimens at Wells, Worcester, Salisbury, Beverley Minster, &c. T.

lancets, near one another, without being joined. They placed, in like manner, three windows with semicircular heads at the East end of some Romance churches. I am of opinion that the number *three* which is so often seen in the architecture, was an emblem of the Trinity.\*

The doors, to the number of three in large churches, have pointed arches, with their heads adorned by mouldings, and supported by many columns. The pointed arch at the top of the doors is sometimes *trilobated*;† and we still meet with doors, though very rarely, semicircular.

I observed before, that, in the Romance architecture, they adorned the arches with flat grinning faces; these are occasionally seen round the pointed arches in the 12th Century, and the first half of the 13th; but they are very small, and exhibit a peculiar physiognomy; they have always two large ears, which give to some the appearance of the head of a bat. For the rest, though on a smaller scale, they are as extravagant and incongruous as the heads under the entablature of the Romance architecture, of which they are an imitation; the like may be seen at Bretteville-l'Orgueilleuse, at Christot, at Norcy and Nonnant, (Calvados,) &c. &c.

The arcades, though sometimes broad and obtuse, are more frequently narrow and sharp; yet less so than the windows, and they are placed one over the other; some are brought together and united under another larger one; they often form false windows, or galleries stopped up, both in the interior and the exterior, and terminate in a trefoil head.

The columns are tall and slender, very seldom standing alone, almost always clustered, so as to

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\*Carter considered it *Masonic*. T.

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†Many antiquaries call pointed arches, thus terminated, "ogives trilobees," to distinguish them from the trefoil-headed pointed arches. I have adopted their expression.

adorn and entirely surround the pillars, of which they are the principle ornament: hence arose that forest of columns, which characterise the Gothic architecture. The pillars are of irregular form, and the clustered columns of different dimensions, though of equal height. Their capitals are distinguished by an elegant simplicity, and nearly resemble the Corinthian order. They are adorned with lengthened leaves, turned or rolled back at their extremities, so as to form volutes. When there are many ranges of columns, above the entablature which surmounts the capitals are placed other columns like the first, and from the summit of which a number of ribs rise in a pointed arch to strengthen the vault; (see columns and arches in the interior of the Cathedral at Bayeux;) but, in the middle of these different ranges of columns, there is almost always a single one, which rises in one continued shaft to the top of the building, for the purpose of supporting the principal ribs. I may add that, in the 12th and 13th Centuries, there are found *annulated* columns; that is, columns which seem fixed together in the middle by many rings; I have found some in a building belonging to the Cathedral of Bayeux, (the Vestry,) in the church of the Abbey of St. Stephen at Caen, and in many other places. A great number are to be seen in the nave of the Abbey of Westminster,† which is of the 13th Century. In the 12th and 13th Centuries, the columns, although usually forming part of the pillars, were nevertheless well rounded and almost entire; sometimes even, but very seldom, they were entirely detached, and fastened on by means of irons; whereas latterly, their shaft became ridiculously flat, and was reduced to a mere demi-relief.

The bulustrades, placed in the interiors and exte-

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†Also, at Salisbury, Wells, Tintern, Winchester, (De Lucy's part, 1905;) at Glastonbury, and in other Norman buildings of the 12th Century. T.



riors; also furnish characteristics, which help to discover the age of a building by the continual and successive modifications of their forms. In the Primordial Gothic, three kinds were employed almost exclusively; they consisted of a row of small arches, of which some had plain pointed heads, others trefoil heads, and a third sort trilobated heads. The first and third are found round the exterior of the choir in Bayeux Cathedral, and the second in the interior of that church, above the Romance arches before alluded to.

The Gothic vaults are wonderful for their boldness and lightness, and are supported by ribs often crossed in the form of an X. Their strength, artfully combined by this disposition, produced a solidity almost beyond conception, as one beholds the light clusters of tapering columns, which support the whole building. They began, in the 12th Century, to adorn the points, where the springers intersected, with bosses.\*

There are some striking differences between the Gothic towers and the Romance towers; the latter terminate in a four-sided pyramid,† the former in an octagonal spire. In the earlier ones, the base of the pyramid is even within the walls of the square tower, whereas the contrary is the case in those of later date; on the other hand, the Gothic towers being

\*Mr. Bentham asserts that the English constructed their vaults of chalk, on account of its lightness. In Normandy, they indiscriminately employed the same materials for their walls and their vaults; but they took care to load only the latter with a mixture of mortar (rubble) and with small stones; some have even fragments of top stone. In the Department of Calvados, it was the top of St. Honorine which they employed; in the Manche, a kind of coarse calcareous stone, which they extract chiefly at Gorges and Sainteny.

†We may say that almost all the Romance towers terminate in a four sided pyramid; nevertheless, there may be found amongst them a small number which were octagonal; for example, the towers of Jumieges, of Tamerville, near Valognes, and of Trevieres, near Bayeux; but these exceptions are very rare, and in those cases the tower itself assumed the form of an octagon before it arrived at the base of the steeple.

surmounted by an octagonal steeple, there remained vacant spaces at the four corners, which they filled up with pinnacles; the good effect produced by which is unknown in the Romance towers.‡ The Towers of the 12th and 13th Centuries are pierced on all four sides by very long and narrow lancet windows; the most ancient of them had semicircular arches, with corbels, and afterwards modillions, which were laid aside for friezes of foliage, trefoils or quatrefoils. They soon acquired extreme lightness, and frequently ran up the whole height of the tower.||

Another bold feature in the new style was formed by the flying buttresses, which support the higher parts of the grand external walls, and materially increase their beauty, at the same time that they add to the general solidity by checking the pressure of the vaults. This ingenious method of strengthening the summits of vast edifices, was almost unknown in the 11th Century.† It was not till towards the end of the 12th that they became prominent features; before that time, they lay concealed under the roof of the side-aisle of the church.\* But, once rendered visible by being disengaged from thence, there were erected spires or pinnacles on the tops of the pillars which supported them; and the pillars (or shafts) them-

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§How beautiful are the examples of this arrangement in England! As at Salisbury; St. Mary's, Oxford; Thaxted, Essex; Louth, Lincolnshire; &c. The two former are perhaps unrivalled by any thing of the kind in France. T.

||I do not recollect to have seen this description of windows any where but in Normandy. It was common to the Romance, as well as to the early Gothic. The long narrow window was subdivided into two arches by a cluster of shafts in the centre, so thick as almost to fill up the whole space. Its great height gave it an appearance of lightness, and the weather was by this means excluded from the interior, whilst the mean appearance of small windows was avoided. T.

†It was not necessary until the introduction of the pointed arch. (It was necessary, as soon as vaulted roofs assumed the place of flat wooden ceilings. T.)

\*As at Winton and Wells. T.

selves were adorned with niches, in which statues were arranged. It must be observed, that flying buttresses were not common before the 13th Century.

When we reflect on the rudeness and the unfrequency of the half reliefs before alluded to, in the 11th Century, we are astonished to find from the first half of the 13th, a great number of statues, some of which are not without merit, and every one of which, if compared with the earlier ones, would certainly be esteemed *chef d'œuvres*. This sudden improvement in the art of sculpture can only be accounted for by the great intercourse with Constantinople and Rome, ever since the first crusades. In the 13th Century, all the arts were in a state of splendour, as is proved by the numerous beautiful works of that period, and especially by the seals of St. Louis, the admirable shrine of St. Taurinus at Evreux, and the two side doors of the great West front of Rouen Cathedral.

The small turrets, or spires, were multiplied, and adorned the most conspicuous parts of the exterior of the churches; these were very uncommon in the Romance architecture. For the statues, niches were made surmounted by a canopy.

The principal architectural ornaments of the Primordial Gothic, are—the circular windows, the effect of which is so agreeable to the eye. At first surrounded by zigzags, they soon became large, enriched, and elegant. Oak leaves were also used, and especially trefoils and quatrefoils; some of the trefoils had sharp and lancet shaped leaves, others had round leaves.

These are the principal features of the architecture of the 12th, and first half of the 13th, Centuries.

After what I have laid down, it must be concluded that, speaking generally, two periods may be distinguished in the Primordial Gothic; the first will contain the period of the single lancets, that is to say, all the latter half of the 12th Century. The single lancets are short, long, plain, and with mouldings.

The second period, or first half of the 13th Century, will contain the lancets united in two or three. We must recollect, however, that our divisions are not actual, that they are purely artificial, and care must be taken not to follow them so scrupulously, as to be led into error: in short, although they are founded on the progress of forms remarked in the major part of the buildings, yet there are some which form exceptions to the general rule. We have already observed how surprising the Cathedrals of Sees and Coutances are; there are other remains, more advanced or more backward than all the rest of the same period. We must not be surprised, then, to find, in churches of the 13th Century, characteristic works which we have assigned to the end of the 12th, and especially in country districts, where the progress of art is always slower than in towns. Thus it is that, in the country churches throughout the first half of the 13th Century, we seldom find any form but the simple lancets, often very plain and narrow, and usually with a single column on each side.

The Cathedral of Bayeux is an example of the style, which I have called Primordial Gothic; part of it was built by Bishop Philip de Harcourt, and his successor, in the last half of the 12th Century; the works were continued for a long time, and were not completed till the 13th Century, as I have said above. It is very difficult to distinguish those parts which belong to the 12th, from those of the 13th, Centuries; possibly some of the windows are not anterior to 1250. The cathedral of Bayeux has also specimens of the 14th and 15th Centuries, as I shall shew hereafter.

Primordial Gothic Architecture is also to be found in the churches of Frenouville, Soliers, Saint-Laurent-de-Condellès, Saint Aubin, Croisilles, Athis, Harcourt, Breteville-l'Orgueilleuse, Christot, Brouay,

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Norey,\* St. Manvieux, Bretterville-sur-Laise, Langrune, (in the arrondissement of Caen;) in the churches of Gésosse, Fontenay, Isigny, St. Loup, Ste. Honorine, Huppain, Ver, Vire, (in Calvados;) of Ste. Croix, St. Lô, St. Gilles, Coutances, Mont-Martin, Colombi, Mortain, &c. in the Manche; in the apsis and North transept of the Cathedral of Rouen, the nave of the church at Eu, the nave of the Abbey of Fécamp, the door of Gournay, (Seine Inferieure,) in the Cathedral of Evreux, &c.; in the churches of the ancient Convent of Isledieu, in those of little Andelis, of Conches, &c. (Eure;) in the old church of Genevieve at Paris, and in Canterbury Cathedral in England.

A great many of the churches in Calvados, which I have just enumerated, are of the beginning of the 13th Century, and most of them exhibit, under the exterior cornice, modillions nearly resembling those which I have represented. The same are to be found in the nave of Cheux, and in many other remains of the period of the Transition; modillions also, in the shape of long saw-teeth, are common in many of the primitive Gothic churches of Calvados. Hence we may conclude that modillions were introduced, at least in the country churches, till the second half of the 13th Century; that is to say, during the whole period which I assign to the Primordial Gothic. Towards the end of the first half of the 13th Century, architecture made rapid progress in France, the reign of St. Louis was the most remarkable for the number of churches built, many of which, at Paris and in different parts of the kingdom, were erected by his own order. The Abbies of Longchamp, near

\*The church of Norey, for a country church, is very singular. It is lofty, with handsome lancets, apparently of the first half of the 13th Century, with the exception of a considerable part of the tower, the North porch, and a large window introduced in the Southern extremity of the transept. I shall give some details of this church in a separate work, set apart for descriptions of the most remarkable churches in the arrondissement of Caen.

St. Cloud, and of St. Matthew near Soanen, a great part of the churches of St. Denis, the abbots of the Abbey of Maubisson, the Abbots of the (Monastic Hospitals) of Vernon, Pontreuil, and Compiègne; the monastery and church of Reims, the Sainte-Chapelle at Paris, and many other buildings, owe their origin to his munificence. He encouraged architecture, and the names of the most celebrated artists of his time have been handed down to us; among them we may name Eudes of Montreuil, who accompanied the King into the East, and there fortified the town of Joppa. After his return to France he built many edifices,\* and, among others, the remarkable church of Notre Dame at Mantes: we learn by an inscription on his tomb, in the Convent of the Cordeliers at Paris, that he died in the year 1289.

Another artist, called Jouselin de Courvaulx, accompanied St. Louis to the Crusade, and invented many warlike machines.†

Architecture now began every where to assume a character of grandeur and magnificence; at Rheims a superb cathedral was raised, to shew the perfection of Gothic architecture in France during the second part of the 13th Century; it was consecrated in 1241. In the same city, Hugh Libergier exercised his skill in the works of the church of St. Nicaise,‡ which was only completed the beginning of the following Century, by Robert de Courcy.

Some of the names of the Norman architects are

\*The churches of Ste. Catherine du Val des Ecoliers, of the Quinze Vingts, the Cordeliers, the Mathurins, and other establishments at Paris, are quoted as his work.

†Joinville, Hist. of St. Louis.

‡"Hugo Libergier prouaon ecclesie perfecit, utrasque alas, frontem, propylæum, et tuites." Chr. S. Nieh. p. 636.

This skilful architect died 1263, as we find by the inscription on his tomb: "Cy gist Maître Hugue Libergier, qui a commencee cette eglise, l'an de l'incarnation, 1229, le Mercredi d'après Paques, et mourut l'an 1263, le Vendredi d'après Paques: pour Dieu priez pour lui.

also known; we find in the Chronicle of the Abbey of Bee, that Ingelram, who had worked at the church of Notre Dame at Rouen, was engaged, in 1212, by Abbot Richard, to rebuild the church of that Abbey. Another architect, named Walter of Meulan, continued the same work; this church was afterwards burnt and rebuilt during the Abbacy of Peter Caniba, about 1273.

Notwithstanding this, the names of many architects, whose genius is attested by the splendid works which they erected, have not been handed down to us; nay, it is very uncommon to find even their names inscribed upon the walls; this, however, sometimes happens in Gothic architecture,† whilst I know of only one such inscription in the Romance churches of Normandy. It is on a Romance capital in the Abbey of Bernay, and evidently of the period of the building, (first half of the 11th Century,) the words are\*, "*Me fecit Isembardus.*"

## MYSTERIES OF "MUMMING."

For the following Letter, illustrative of this ancient custom, and supplementary to the remarks of our own Correspondent in February last, we are indebted to the antiquarian columns of the Dorset Chronicle.

Sir,

In the Number of your Journal for the 28th of February last, you expressed a wish that some one would inform the public of the origin of the ancient and somewhat obscure practice of *Mumming*.

I am certainly not much versed in such subjects, and have deferred expressing my humble opinion on

† M. Lambert has discovered many names of architects in the churches of the arrondissement of Bayeux; I myself have found some in the arrondissement of Caen, and shall publish them in another memoir.

\* I owe the knowledge of this inscription to M. Auguste Le Prevost.

the one in question, in the hope that it would engage an abler pen.

As far as my knowledge of Mumpers extends, they have always one in their company who states himself to be

————— *"A Turkish Knight,*

*"Just come from the Turkish land to fight."*

And, in fact, after challenging, in boastful terms, an individual who personates some English commander, he fights with him and is beaten.

Now, if this Knight is an universal character in the drama of *Mumming*, I think it is pretty clear that it originated in the Crusades; because, as it takes place only at Christmas, it has doubtlessly a connexion with Christianity; and, if so, as it always represents a battle, it must refer to some war connected with Christianity; and thirdly, as one of the warriors is always a Turk, it seems to commemorate some war concerning Christianity with the Turks, that is, the Crusades.

I think it very likely that the above-mentioned Turkish Knight personates Emirenus, the commander of the Egyptian army, who was killed, it is true, not by an Englishman, but by Geoffrey, the Christian General; but as the English were engaged in the Holy Wars, it is natural enough that British Mumpers should make an Englishman the successful combatant.

Tasso, in his "*Jerusalem Delivered*," makes this Turk speak in the same boasting style as the Mumpers do; he says, in reference to the Christians,

————— "*Io mi confido*

*"Sol coll'ombra fugarli e sol col grido."*

————— "*We'll make them fly*

*"With our bare shadows, and our cry."*

CHANCERY-HOUSE, MERE. 1828.

W. B.



## CURIOUS BOOK-SALES. MARCH, 1828.

*Rev. D. Lysons. (Evans's.)*—An extraordinary Collection, formed by the joint efforts of Mr. Lysons and his brother, which sold at prodigiously high prices; as the following lots may testify.—A Collection of Paragraphs, selected from Newspapers, containing remarkable accounts of such persons and events as have occupied the attention of the Public for two Centuries past; illustrated by numerous portraits, views, &c. 8 vols. folio, £115 10s.—A Collection of Paragraphs from Newspapers, Advertisements, Hand-bills, Broad-sides, &c. of Exhibitions and Shews of every description, which have surprised, amused, or deluded the British Public; with portraits and MS memoranda; 5 vols. folio, £105.—A Collection of Paragraphs, Advertisements, and Puffs, from the Newspapers, relating to honourable and respectable Professions and Trades, as also to Empirics, Quacks, &c. 2 vols. folio, £31 10 0.—A most singular and unique Collection of Play-bills, with Anecdotes of Actors and Actresses, printed and MS, with numerous portraits, caricatures, &c. 5 vols. folio, £75 12 0.—These four lots were purchased by Philip Hurd, Esq. of Kentish Town, the neighbour of Mr. Mathews. In a volume of the *dramatic* scrap-book, under a very rare portrait of Mossop, the performer, appears the following witty epigram:

“They in England praise *Mossop*,  
 In Ireland cry *Ross* up;  
 ’Tis not a fair test  
 Of which is the best,  
 But which is the worst is a toss-up.”

*Lysons's History of the Environs of London, with Supplement*; 6 vols. 4to, inlaid in 15 vols, imperial folio, extensively illustrated with prints and drawings; £197 8 0, bought by Dr. Franck.—*Hutchins's Dorsetshire*, by Gough, 4 vols. folio, 47l.—*Nichols's Leicestershire*, 8 vols. folio, 43l. 1 0.—*Purchas His*

**Pilgrimes and Pilgrimage**, with the frontispiece, 5 vols. folio, 19l. 8 6.—An interesting Collection of early Newspapers, during the reign of Charles 1st, the Civil War and Commonwealth, and early part of Charles 2nd, were bought by Mr. R. L. Jones, for 50l. 8 0. There were also, A volume of MS Poetry, by Elizabethan writers, including a Sonnet by Shakspeare; and, the original MS copy of Orator Henley's Lectures, presenting a strange specimen of the low humour, satire, and buffoonery, which attracted crowded audiences in the days of George the Second.

*Mr Judis. (Evans's.)*—A fine assortment of early Voyages and Travels, and of Shakspeareana, which also fetched immense prices.—John Knox's History of the Church of Scotland, *first edition*, 16l. 16s.; Sir Humfrey Gilbert's Discoverie of a new Passage to Cathaia, 26l. 5s.; Lithgow's Travels, 1632, Charles the First's Copy, *unique*, 42l.; Peregrinationes in Indias Orientales, 2 vols, Manuscript of the early part of the 15th Century, 13l. 9s.; Ubaldino's Discourse concerning the Spanish Fleete invading Englapde in 1588, *a great curiosity*, 28l. 10s.; Hakluyt's Voyages touching America, *first edition*, 1582, 26l. 5s.; Purchas's Pilgrimes, 31l. 10s.; Holy Bible, 2 vols, 1674, King James the Second's copy, *bound in velvet*, 49l. 7s.—The following sums were given for some of the early quarto Shakspeares, viz: A pleasant conceited Comedie, called Love's Labours Lost, *first edition*, 1598, 47l. 5s.; Historie of the Merchant of Venice, *first edition*, 1600, 17l.; Othello, *first edition*, 1622, 20l.; King Leare, *first edition*, 1608, 17l. 17s.; The Famous Historie of Troylus and Cresseid, *first edition*, 1609, 7l. 10s.; Twenty-nine Plays, by Shirley, the original editions, (wanting only "Cupid and Death" to render the series complete,) 14l. 14s.; The whole series of original quarto Massingers, (14 in number,) 9l. 10 6.—The original edition of Knox's Church

History it was found impossible to print in Scotland; it was therefore entrusted to Vautrollier, a celebrated English typographer; but the copies were nearly all seized before its completion, and destroyed by the Archbishop of Canterbury.

*Sir Gregory Page Turner. (Christie's.)*—Old Plays, Play-bills, early Poetry, and MSS.—The late John Kemble's series of Play-bills for Drury Lane Theatre, from 1752 to 1822, (four years wanting,) in 66 vols. folio, enriched with notes from the unpublished Journal of Hopkins the Prompter, and by Mr. Kemble himself, were purchased by the Duke of Devonshire for 95 Guineas. A series of Covent Garden Bills, from 1758 to 1822, produced 27 Guineas. The Covent Garden Collection made by Mr. Kemble were already in his Grace's possession, having been included in the original contract for the purchase of that learned actor's Old Plays. The whole dramatic library is shortly to be removed from Chatsworth to Devonshire House, and will there be rendered accessible, for any literary purpose, on application to the noble owner's librarian.

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*Household Regulations of Henry VIII.*—A very curious M.S. has lately been presented to the Antiquarian Society. It contains sundry rules to be observed by the household of Henry the 8th, and enjoins the following curious particulars:—"None of his Highness's attendants to steal any locks, or keys, tables, forms, cupboards, nor other furniture, out of noblemen's or gentlemen's houses, where he goes to visit. No herald, minstrel, faleoner, or other, to bring to the Court any boy or rascal: nor to keep lads or rascals in Court to do their business for them. Master-cooks not to employ such scullions as shall go about naked, nor lie all night on the ground before the kitchen fire. Dinner to be at ten, and supper at four. The Knight Marshall to take care that all

such untidiness and common women as follow the Court be banished. The proper officers are, between six and seven o'clock every morning, to make the fire in, and *straw*, his Highness's Privy Chamber. The Officers of his Highness's Privy Chamber to keep secret every thing said or done, leaving hearkening or inquiring where the King is, or goes, be it early or late, without grudging, mumbling, or talking of the King's pastime, late or early, going to bed, or any other matter. Coal only allowed to the King's, Queen's, and Lady Mary's Chambers. The Queen's Maids of Honour to have a *chet*\* loaf, a *manchet*,† a gallon of ale, and a *chine of beef* for their breakfast. Among the fishes for the table is a *porpoise*; and if it is too big for a *horse-load*, a further allowance is made for it to the purveyor.—The M.S. ends with several proclamations: one of them is "to take up and punish strong and mighty *beggars, rascals, and vagabonds, who hang about the Court.*"

## THE LAW OF PRESENTATION COPIES.

It is now about fifteen years, since a literary controversy, which had excited, under various modifications, considerable interest at several periods of the last Century, was revived by a claim advanced on the part of the University of Cambridge, to a copy of every work published in the United Kingdom, whether cited or not entered on the Books of the Stationers' Company in London. Resistance being offered to this demand by Mr. Henry Bryers, the Printer of "Haywood's Vindication of Fox's Life of James II.," the cause was tried before Lord Ellenborough and a Special Jury, and a verdict returned in favour of the Plaintiffs. Professor Christian and Mr. Basil Montague, were the chief advocates for the University;

\* *Chet*, or *cheat-bread*; household, or wheaten loaves, of a courser sort.

† *Manchet-rolls*, of the finest white flour, but without leaven.

while Mr. Britton, the artist, supported the cause of authors, bookellers, and public, in an able and sensible pamphlet, entitled, "The Rights of Literature," wherein he traces the origin and bearings of the various Statutes adduced, and shews that neither the spirit nor letter of the law would fairly warrant the pretensions asserted.

Since this occurrence, the Statutes in question have undergone some trifling alterations, though by no means such as tend to ameliorate those oppressive taxes upon literature, to which the public attention has been recently recalled, by the decision in favour of Dr. Sibthorpe's trustees, v. the British Museum, concerning that noble work, the "Flora Græca."

By the present enactments, every publisher, whether he be the author or not, is compelled to sacrifice *twelve copies* of every work he issues for sale. One of them the printer is required to retain in his own possession, and eleven are distributed to the following public (and private) Libraries; to the British Museum, to Sion College, to the Universities of Oxford and Cambridge, to the four Universities of Scotland, to the Edinburgh Faculty of Advocates, and to the two Universities of Ireland. It is required that every *book*, and every *volume*, shall be entered on the Stationers' Register within one month from the day of publication, if published within the Bills of Mortality; and, if otherwise, within three months. The several Institutions before named are then entitled to demand one copy each, upon the *best paper*, of every publication they think proper to place upon their shelves.

The hardships endured by authors and publishers under the burthen of this Act are absolutely incalculable by all but the sufferers themselves. It has been satisfactorily shewn that, in numerous instances, works of the utmost importance have been entirely suppressed under the fear of it; while, in other cases, the penalty has proved almost ruinous to the specu-

lators. Upon many of the first publishing establishments in the metropolis, it falls to the amount of full 2,000*l.* per annum, at the yearly loss of about 1,500 volumes of every class and size. The tax upon Rees's Encyclopædia amounted to 1,446*l.*; that upon Daniel's Oriental Scenery, to 2,310*l.*; upon Lodge's Illustrious Portraits, 1,166*l.*; upon the new Edition of Dugdale's Monasticon, 1,500*l.*; upon Britton's Architectural Antiquities, about 600*l.* And these enormous defalcations are subtracted, not as has been sophistically urged, from the unreasonable profits of the bookseller, but from the scanty emoluments of the author, from whose remuneration they are necessarily deducted by the purchaser of his copy-right; nor, again, from the waste stock which would otherwise have lain by in the publisher's warehouse; for all who know any thing at all of the publishing business, know that there is no such thing, in London at least, as waste stock lying by to moulder and decay; but after a certain period of trial, all that remains on hand is disposed of, at a reduced price undoubtedly, but *still disposed of*, among a class of dealers, who confine themselves mostly to a commerce in books *sold off*, in quires, at the *trade auctions*.

The victory gained by Dr. Sibthorpe's "*Flora Græca*," while it opens an easy avenue for evasion of the Statute, is far from satisfactory as commenting upon the *system* of these heavy impositions. The number of subscribers to that work is only 27, and the amount of subscription is 25 guineas a volume. The expenses incurred in printing the nine first parts, or half-volumes, amount to 9,000*l.*; the deficit towards the completion of which sum will be defrayed by a legacy bequeathed for that purpose by the deceased projector of the undertaking. Only 20 copies are printed, one of which is presented to the British Museum, and one more has been purchased by a gentleman; since the subscription closed, consequently, only *one copy only* remains on hand. The plea

of impossibility to comply, under these circumstances, with the directions of the Statute, and that the work was not in reality published, but privately circulated among those who had bespoken copies, was rejected, and the verdict founded on the vague expression of the Act, which requires every book or volume, but not any detached part or *Number*, constituting less than a volume, to be delivered up.\*

Could this extraordinary decision have been foreseen, Mr. Britten would have been spared a novel manoeuvre for escape, by selling the plates only of his "*Architecture of Normandy*," and giving away the letter-press to all who had paid for the engravings. That a gentleman, of established character and repute, should be driven to such an expedient, ought, we conceive, to plead powerfully against the rigour of the law in force. A compliance with the demand for 12 copies of this single volume, 11 of them on *Large Paper* would exact considerably more than 100*l.* from the pockets of the proprietors.

The French Government require, we believe, but one copy, and that copy to be printed upon vellum; nor would one copy, on the best paper, with coloured plates or proofs, be grudged by any liberal author to our Museum; and perhaps one or two copies on common paper might be offered gratuitously, or at a trifling charge, to the Universities. Their funds are generally ample, and might, without injury or murmure, be augmented. But if our learned establishments, founded and publicly supported for the nourishment of literature, become the first to trample down its professors, and to plunder them of those rights, which the meanest artisan asserts his privilege to enjoy, we may well ask from what quarter are they to look for patronage and protection? if these declare against us, who shall be for us?

\*The Plates in presentation copies of Botanical Works are required by law to be coloured; the expense of eleven copies of the "*Flora Gallica*," so prepared, was estimated at 20,50*l.*

**HABAKKUK, CHAP. III. VER. 17-18.**

*(From an old Hampshire Chronicle.)*

Although the fig-tree's sapless root  
 Forbid the tender bud to shoot ;  
 Although by showers of pelting hail  
 The labours of the vintage fail,  
 And rigid blasts unkindly spoil  
 The fruitful olive of its oil ;  
 Although the fruitless, barren field  
 Th' expected harvest cease to yield,  
 And all the meadows, parch'd and dry,  
 Their wonted fodder shall deny ;  
 Although the sheep, by murrain slain,  
 In mournful heaps bestrew the plain ;  
 By spreading plagues though cattle fall,  
 And Famine guard the vacant stall ;  
 Yet in my God with joy I trust,  
 My God, the Saviour of the Just !

Isle of Wight, Oct. 2. 1781.

HORATIO.

**MINOR CHURCHES OF DORSETSHIRE.**

**I. Wareham.**—There are still three churches standing in the town of Wareham ; but two of them, though still of interesting aspect with their walls beautifully mantled in ivy, have been long employed for prophane purposes, and are now rapidly falling into ruin.

The Parish Church of St. Mary's is rather a venerable structure. The West front presents a large porch, and a handsome square tower embattled. Over the North entrance are remains of sculpture, which seem to have once represented the Crucifixion. Several of the windows are remarkable ; that at the altar end is a noble specimen of the florid Gothic, occupying originally almost the entire wall, though the lower half is now blocked up.

In the interior may be seen the altar stalls and

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locker, a piscina, and several early specimens of beam-heads. The chancel is portioned off by a Norman, and the tower by a Gothic, arch; the latter of very beautiful proportions. The following Epitaph, lately taken up from the floor, is *suspended* near the altar;

"Ann Franke, ye wife of Richard Franke, Draper in Wareham, 1583.

"A matron sage in maners mild, in modistee did exsell,

"In godlinis in governe ment shee ever guydedy well;

"In wedlocke chaste, in faythfull band she yelded by her lyfe,

"Beloved, bewaylyd by man, by mayd, and wyfe."

The Font is exceedingly curious, affording a very rare example of Norman workmanship in *lead*. The basin, which is hexagonal, and decorated with full-length figures of the twelve apostles, rests upon a stand encircled by small Norman pilasters; the whole is carefully executed, and in decent preservation.

Hutchins, the Historian of the County, lies buried in a small chancel adjoining the principal one, in the S. E. corner of the church; where divers unappropriated coffins and effigies of "cross-legged knights" have been quietly stored away.

There are several interesting samples of *church-warden* Norman, temp. Geo. I. among the doors and windows of this building.

**H. Corfe-Castle.**—The tower and W. porch merit particular attention. The former is square, embattled, and surmounted, ut mos est, by paltry pinnacles. the water-spouts are truly monstrous and laughable. The window consists of three handsome lights, and the door is of very unusual shape; the spring being angular, the soffit straight, and the apex obtusely pointed; so that the outline of the spandrils, as well as of the arch, is a complete triangle. Besides the usual accompaniment of corbel-heads, there is a large vacant niche on both sides of the door, each resting on two carved figures.

The North Porch is another excellent feature; the

archway is of Early English style, resting upon Norman columns with capitals. The East window contains a fine Catherine wheel, and several others are rich in tracery, and terminate in ogees.

The interior is insipid, with only one redeeming beauty; which is, a pair of arches dividing the S. aisle from the chancel, and supported by a slender pillar, round which is grouped a cluster of dark Purbeck shafts, entirely detached from the central pillar; an arrangement very rarely met with.

*(These Papers will be continued occasionally.)*

## LETTERS FROM OXFORD.—No. II.

My Dear Editor,

Hilary Term, as you may remember, is proverbially but a dull one, for want of any public examination in the Schools to enliven it. The resources for amusement, with those who do not like, or are tired of, hunting and riding, are generally the lectures of the different Professors, and the studies connected with them; and there are, consequently, more lectures delivered in this term than in any other. The most interesting and attractive this season, from their comparative novelty, have been those of Dr. Buckland on Geology, and of Mr. Senior on Political Economy: whilst others of longer standing have hardly been able to muster a class; particularly poor Dr. Nares on Modern History, who cannot have raised enough to cover his expenses. The worthy old gentleman would certainly do wisely another year to employ a deputy, if it is not inconsistent with the rules; his matter is excellent, but the difficulty is to get at it, as ordinary ears cannot catch one word in ten from his mumbling delivery. He employs a deputy teacher of the Modern Languages, to whom he pays a stipend, small indeed, but sufficient to establish the principle: why not, then, a deputy reader? I only

do not doubt whether his professorship would then be worth keeping at all. The salaries of our Professors in general constitute a grievance, which ought not to be disregarded. They are mostly so trifling, that the lecturer's remuneration depends entirely on the extent of his class; yet modern reformers would have all lectures gratuitous; in which case they must first provide other sources of income, sufficiently large to induce men of talent to undertake the labour.

The Regius Professor of Divinity indeed stands already upon this footing; he is amply provided for by a Canonry of Christ-Church attached to his Professorship, and his lectures are gratuitous; but then they are an essential part of Clerical education, while the rest are purely optional. The present Professor is also Bishop of Oxford, and it is to be hoped this accumulation of preferment will induce him to remain where he is, for life. His lectures are extremely interesting, and display very great research: I wish he would publish them, for it is impossible for any man to carry one half of them away in his own head. The Bishop has also a private class, to which it is a matter of favour to gain admittance; I hear his last course was on the Liturgy, and that he recommends Shepherd as the best book on the subject, though, as usual, with the addition of a whole string of others, two-thirds of which it is impossible to procure. But, to return to our Professors; Dr. Buckland is also provided for at present by a Canonry, and I see no reason why a few more of these *fat things* should not be distributed in like manner, instead of becoming, as they too frequently are, mere *smicars*, held by men who never reside, and who turn a last penny by letting out their lodgings in rooms to undergraduates!

Nevertheless, the term now past may be considered a more than commonly eventful one. First; a new Provost of Oriel; a circumstance of universal congratulation. Dr. Copleston had been Father over-

looked by his friends, who remembered him, though handsomely, yet only just in time! By the way, there is a new edition of his *Prolegomena* *Poetica* nearly ready, and I hope some friend will whisper in his ear to re-print the *Second Reply to the Edinburgh*, and *Hints to a young Reviewer*; his tracts are really too good to be lost, and a complete collection of them is of very difficult attainment. The new Provost, Dr. Hawkins, is exactly calculated for Oriel; with an amiable disposition, mild and gentlemanly manners, and eminent piety, he unites considerable talents. He has published little, but all that little is good; two or three excellent Sermons, a *Manual for Christians after Confirmation*, which is the best preparation for the sacrament extant, and an edition of Milton, which is not sufficiently known or appreciated; it is by far the most judicious and useful one that has yet appeared of our sublime bard, founded upon Bishop Newton's, which I need not tell you was always considered the best, before Mr. Todd's; and whoever wants a character of this last elaborate affair, will find a very *satisfactory* one in a recent Number of the *Quarterly*.

The second event I have to mention, is a new President of St. John's; poor old Marlow was a worthy and excellent man, and a respectable scholar, though more distinguished by his good nature and affability; and he is very generally and sincerely lamented; but his successor is not only a first rate scholar, and a man of unusual information, but, rarer still, a gentleman in every sense of the word: his popularity as Tutor procured him his present distinction. The third chapter of events that occur to me, are the robberies at Christ-Church treasury, to the tune £1,000 or £1,200, part in cash and part in plate, evidently, from the circumstances, committed by a London gang; and at Exeter, of about £80 from a gentleman's room; both, like the murder of last term, undiscovered. Really, if we proceed at this rate, the

sarcasm of a well known Oxford Wag will be verified, who writes from one of the most uncivilized districts of Ireland,—"People here are all horror-stricken with the news from Oxford, and congratulate themselves that they do not live in such a barbarous place." The fact is, that Oxford holds out peculiar temptations and encouragements to culprits of every denomination, and it is only marvellous to me that we escape so well. There is positively no police at all, or rather, worse than none; for there is the appearance without the reality. The City Constables will only act by order of a City Magistrate, whose authority altogether ceases after a certain hour of the night, or it would interfere with one of the important "privileges of the University;" so that the Proctors and their men are the sole guardians after dark. The watchmen, for similar reasons, are not constables; nor does their power extend even to the collaring a man in the act of breaking into a house; their duty is to call the hours, to watch, and, if any thing is the matter, to inform the Vice-chancellor or the Proctors, who are themselves mere Constables with velvet sleeves; having no magisterial authority whatever, and holding only an annual office, which they and their men just begin to understand by the time they are to be succeeded by a new set, who will have to go through the same routine.

The greatest improvement that has been made of late years in these matters, is the recent establishment of a Mendicancy Society, who have taken two active Constables into their permanent pay; with orders, in the first place, to stop all beggars and bring them to the office, where proper persons are in attendance at certain hours to examine their claims, to give relief if called for, or to hand them over to the Mayor if necessary; and with further orders, to act in any way in which they can make themselves useful, and under the controul of any one who is competent to manage them. If the City would give similar direc-

tions to their constables, and the University would give up the absurd privilege of making their Proctors the only catchers of thieves and prostitutes for the night, we might stand a chance of getting our police into as good discipline as other cities of the same size. But something more than this is necessary for the security of our rooms in College; the most obviously necessary, and at the same time economical plan, is a stricter attention to *the gates*, through which every body must pass in and out; there ought to be *two* porters to each College, one constantly in attendance, prepared to give a *civil* answer to occasional inquiries, (this any stranger will bear me witness it is now impossible to get;) and, at the same time, to watch narrowly who *passes through the gate*; not, as at present, confining their attention solely to the inmates of their own Colleges, whom they make it their business to dog and track with the most scrupulous fidelity, but extending their observations to the exclusion of improper persons; and where the commodities sent in by tradesmen are light, let them be left at the lodge, and carried in by the scouts; as also notes and bills, to the suppression of that disgraceful pestilence of Oxford, the system of *dunning*. As to security required by the creditor for his money, that purpose would be much more effectually, as well as more decorously, served, by application to the Tutors, as is the custom at Cambridge; this might also help to abolish the present necessity of "making the living pay for the dead," which many of the most wealthy, I cannot say respectable, shop-keepers in Oxford do not scruple to acknowledge. But this and other points of jurisdiction, civil as well as collegiate, I must defer for some future opportunity of discussion; and subscribe myself, for the present,

Your's very truly,

AMICUS.

Oxford, April 16, 1828.

PECKE'S "PARNASSI PUERPERIUM ;"

*Concluded.*

II. SIR THOMAS MORE'S EPIGRAMS.

4. *Upon Suspicion.*

Opinion bears great sway ; although I do  
No hurt, I pay for't, if men count it so,  
So Philolaus was by Grecians kill'd,  
Although a tyrant he was falsely held.

12. *Upon a Niggard.*

Sir, Sir, you're poor, say others what they please;  
Use riches makes, saith Apollophanes,  
Whilst you use your estate, so long 'tis thine ;  
That ceasing, your heir may cry, This is mine !

20. *Upon the uncertainty of the hour of Death.*

I weep not for those conquered by Fate ;  
I weep the fear of Death should macerate.

21. *Upon the same.*

You would bewail next month to meet your death ;  
And can you laugh ? next hour may stop your breath.

25. *Death not to be feared.*

What madness 'tis for sickness, poverty,  
To refuse Death, the end of misery ;  
That only once inflicts a short-liv'd pain,  
And, that endur'd, it troubles not again !  
But some diseases are so rude, that they  
Revisit, where they lodg'd but t'other day.

28. *Upon Death.*

They who brag themselves rich, shall quickly see  
When Death casts their accounts, how poor they be

30. *Concerning Wives.*

All men exclaim, they never in their lives  
Met such great crosses as their brawling wives :  
Talk is but talk ; for, should the sixth wife die,  
A seventh should succeed her presently.

31. *On the same subject.*

A wife afflicts; yet she may useful be;  
If she'll die quickly, and leave all to thee.

33. *Upon a Picture, much resembling the party.*

Your shadow for yourself might almost pass;  
'Tis not your picture, but your looking-glass.

33. *On a Roman Nose.*

Proclus can't blow his nose, but must confess,  
Tho' his hand's great, yet than his nose 'tis less:  
Nor, when he sneezeth, can he himself hear,  
His nostrils are so remote from his ear.

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*Translation, now first published, of a Petition sent by a black Princess to Warren Hastings, during his Government in India, to spare the life of her Husband, Almas Ali Cawn, who had been lately seized upon, and was eventually put to death, for political purposes in that country.*

To the high and mighty Servant of the most powerful Prince, George, King of England, the lowly and humble slave of misery comes praying for mercy towards the father of her children.

May the blessing of thy God ever wait on thee, may the Sun of Glory shine around thy head, and may the Gates of Plenty, Honour, and Happiness be always open unto thee and thine. May no sorrow distress thy days, may no grief disturb thy nights, may the pillow of peace kiss thy cheek, and may the pleasures of imagination attend thy dreams; and when length of years make thee tired of earthly joys, and the curtain of death closeth round the last sleep of thy human existence, may the Angels of thy God attend thy bed, and take care that the expiring lamp of life receive not one rude blast to hasten its extinction.



Oh, hearken then to the voice of distress, and grant the petition of thy servant; spare the father of my children; Oh, spare the partner of my bed, my husband, my all that is dear. Consider, O mighty Sir, he did not become rich by iniquity, but that which he possessed was the inheritance of a long line of flourishing ancestors, who, in those smiling days when the thunder of Great Britain was not heard on the fertile plains of India, reaped their harvest in quiet, and enjoyed their patrimony unmolested. Think, Oh think, that the God whom thou dost worship, delights not in the blood of the innocent; remember his own Commandment, "thou shalt not kill," and obey the order of Heaven. Give me back my Almas Ali Cawn, and take all our wealth, strip us of our jewels and of our precious stones, of our gold, and of our silver, but take not away the life of my husband. Let us go wander through the deserts, let us become tillers, labourers in those delightful spots, of which we were once lords and masters; but spare, Oh spare his life, and let not the instrument of death be lifted up against him, for he has committed no crime. Accept our riches with gratitude,—thou hast them at present by force,—and we will remember thee in our prayers, and forget that ever we were rich and powerful. My children, the children of Almas Ali Cawn, send to thee their petition, for the life of him who gave them life; they beseech from thee the author of their existence. By that humanity which, we have been told, glows in the heart of European loveliness, by the tender mercies of Englishmen, by the honor, the virtue, and maternal feelings of thy great Queen, whose numerous offspring is so dear to her, the miserable wife of thy prisoner beseeches thee to save her husband's life, and restore him to her arms. Thy God will reward thee, thy country must bless thee, and she who now petitions will for ever pray for thee, if thou grantest the prayer of thy humble vassal.

## MR. CUNDY'S CANAL.

To the Editor of "*The Crypt*."

Sir,

Your analysis of Mr. Cundy's Statement, relative to his proposed Ship Canal from London to Portsmouth, is certainly culculated to convey a very fair idea of "*his story*;" but unfortunately "*his story*" is, in several points, calculated to convey a very unfair impression as to the proceedings and prospects of that "visionary scheme."

It is unquestionably true that, in the year 1803, the line of Canal surveyed by Mr. Rennie under the Patronage of the Duke of Norfolk and Lord Egremont, was rejected by Parliament; but Mr. Cundy can hardly suppose his implication, that the bill was again lost in 1815, will deceive any body locally connected with Portsmouth, Arundel, or Chichester; who all know perfectly well that the Bill *was carried*, on the second occasion, through both Houses, and received the Royal Assent on the 7th of July, 1817. I shall also inform Mr. Cundy, who must be either a very ignorant man in all that relates to the country through which his proposed *Line* extends, or else a very designing man in thinking to persuade the public of what he knows to be totally incorrect himself, that the reason why the Bill was in the first instance rejected, was on account of the enormous and heavy expenditure proposed for bringing the Canal all the way from Croydon, by a tunnel under the Hill near Merstham, and to the great injury of the Mills on the River Wandell; and that the second application to Parliament proved successful, because this outrageous design had been meanwhile abandoned, and a new barge canal desired only from Portsmouth to Arundel, from whence a navigable communication already existed to the River Thames, by the Arun Junction Canal and the River Wey; and of the 28 miles intervening between Portsmouth and Arundel,

13 miles were already fit to be navigated by crossing the harbours of Chichester and Langstone. These are facts which tend to prove what were the opinions of the Legislature at that time, on the practicability of a scheme far more rational, in its first design, than Mr. Cundy's, and estimated at about one fifth of the expense proposed by him.

The neglected condition of our barge canal at this day is another fact, of which Mr. Cundy will find it difficult to avail himself advantageously. That our affairs are likely, at no distant period, to take an improving turn, there is great reason to hope, and perhaps to expect. But most thinking people must be allowed to doubt, what better probability of success will attach to a Ship Canal from London to Portsmouth, than to the humble supplementary barge-cut of 15 miles, of which I have the misfortune to be

A SHARE-HOLDER.

Portsmouth, April 9.

#### TO CORRESPONDENTS.

The Essays upon Architectural Improvements at Oxford will be continued in our next Number, and a similar series is preparing on the works now in progress at Cambridge.

It is of importance to mention, that the Architect of the new Clarendon Printing office is Mr. Daniel Robertson (*not Robinson*) a resident at Oxford, and whose name has been frequently confounded with that of Mr. Robinson, an ingenious and learned Architect, well known by his professional publications.

We also avail ourselves of this occasion to express the grateful sense we entertain of the liberal patronage extended to our little Journal by the University of Oxford; and particularly for the good feeling with which an occasional laugh or censure has been received. We can only promise our best efforts for retaining the good will of these and all other our supporters.

"A Lady of Winchester" does us great honor; her contribution shall be inserted the earliest opportunity.

"T. H." is unmercifully delayed, not rejected.

The Publisher of the new edition of the Northumberland Flood-bard Book informs us that it is *not* revised by Mr. Harris. *Not*

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# The Crypt,

OR, RECEPTACLE FOR THINGS PAST.



No. XV.]

JUNE 1st. 1828.

[Price 1s.

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"The sacred Store-house of our predecessors,  
"And guardian of their bones." *Shakspeare.*

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## ARCHITECTURAL INNOVATIONS IN SALISBURY CATHEDRAL.

Mr. Editor,

I am gratified at having learnt that your attempts to ascertain and defend the purity of our early Architecture have not been unfavourably received. It is from a disinterested wish to attract *universal* attention, if possible, to a subject so important and so delightful, that I am induced to add yet a few words to my former remarks on the ancient and present state of Salisbury Cathedral.

Allow me to appeal to any man, who has a feeling for the varied, yet harmonized, *scenery* of Gothic Architecture, what he would think of a proposal for enlarging the Choir of Westminster Abbey by *letting* in the Chapel of Henry the VIIth; or that of Winchester Cathedral, by prostrating the screen which separates it from the venerable aisles of De Lucy and the Lady Chapel of Langton? It is essentially opposite to the genius and spirit of Gothic art to throw an entire edifice into *a single room*. Why else are Durham, York, and Westminster confessedly so picturesque and captivating, while even in the majestic Chapel of King's College we feel that something is deficient,—that labyrinth of Chancels, Aisles and Transepts, flinging their dusky shadows over a thou-

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sand recesses,—which is so little compensated by ample roofs and spacious walls, in sameness like a Grecian Temple, where all is seen the moment we have crossed the threshold? This was the grand failing in all Mr. Wyatt's innovations; he would have had but *one chamber* in his Cathedral, of which chamber he vainly hoped to render the Lady Chapel an actual part and portion: and I doubt not that the addition of the Transepts would have completed his satisfaction. But such a design, to say nothing of its extravagance, must evidently be impossible; suppose every partition, as far as may be, removed, yet the irregular form and different altitudes of the building, forbid the idea; you can no more make a single room of it, than you can make one of a series of apartments, differing in size and height, by merely leaving the doors open. The Lady Chapel of Salisbury now resembles nothing better than a large dark cupboard; its supporting pillars, though admirably proportioned to its own extent and purposes, dwindle suddenly, by contrast with the choir as well as by dimness and distance, into "*mere wands*;" while the choir itself, originally almost the longest in England, and quite long enough for its breadth and height, is *over-charged* by nearly one half its former length. It is just the same at Litchfield as at Salisbury; the chancel and elevated steps are levelled, the reredos, or altar-screen, with its rails, is destroyed, and the East end of the proper Choir, which should have terminated in the "Holy of Holies," is left a mere vacuity, round which the eye listlessly wanders, while the intelligent mind perceives the most essential feature of the whole fabric to be wanting. I say again, the Eastern extremity is neither a Chancel nor a Lady Chapel, but an arcade or gallery, fit only, as Dr. Milner says, "to walk about in, as in the artificial shades of a Panorama." Thus, pursue the argument which way you will, as regards either the removal of the altar and screen, or the addition of the Lady Chapel, you

arrive at the same conclusion, that a violent change has been wrought in the disposition and character of the Church, which cannot but tend to its deterioration. "Destroy any member of a perfect building, (for example, *the screen* as at Salisbury) and you destroy its harmony, the unity of its design, its propriety, and its beauty. Take away a feature ever so subordinate, and add a feature to a perfect design, and you do it an essential injury."†

But the proportions of the Lady Chapel itself have been considerably disturbed, by filling up the floor so far as to bury the bases of the supporting columns at least eighteen inches, which are supplied by new bases of similar form added at the same distance above the old ones. This alteration involved, it is well known, not only the destruction of monuments once standing on that spot, but the spoliation of graves beneath the surface, which were rooted up for the purposes of laying a new foundation for these chimerical improvements. And if it is worthy of remark that those very architects who quote Sir Christopher Wren's authority for the proportions of an ancient Cathedral, should themselves become the first to destroy those proportions, it is no less singular that those who quote his opinion on the necessity of beams and ligatures, should themselves remove them, and render those pillars, which he condemned for their instability, more unstable than ever. Admitting the Lady Chapel to have been weak at the period of Mr. Wyatt's survey, were there not three sides, North, East, and South, all open for the reception of buttresses? or are not flying buttresses, reaching from the exteriors of the monuments to the roof of the main building, countenanced by examples at Lincoln? At all events, it was a strange effort at promoting security, to tear away the chapels, that tied the walls and pillars together, both from this quarter

† Dallaway, as cited by Sir Richard Colt Hoare.

of the edifice and from the transepts; to demolish the altar-screen which contributed to resist the pressure of the side aisles, and the roodloft which served the like purpose further West. Do not misunderstand me, as regretting the loss of our old altar-screen, for I know it was wholly unworthy of its situation; but a pretence at *restoration* ought surely to have supplied its removal by a better. Such, in the simple but elegant ornaments peculiar to the age of Salisbury Cathedral, is the sketch by Mr. Buckler prefixed to Sir R. Hoare's Letter to Mr. Cassan, beforealluded to. That this design is quite agreeable to our own ideas, especially in reference to its scanty height, and consequently to a partial exclusion only of the Lady Chapel, we by no means assert; but it goes far, at least, towards obviating the present inconvenience, as well as inconsistency, of the arrangements at the altar, and may suggest to future antiquaries a more effective contrivance.

To return for a few moments to the pillaged, mutilated, lost, or misplaced memorials of the dead, which at one time conferred such noted dignity upon this church. Is it at the option of any corporate body to preserve the treasures committed to their charge, or to annihilate them at pleasure? If the plea be still insisted on, that there are no funds appropriated for the repairs of this or that monument or *chancel*, I shall be bold to repeat a question, which has been asked before;—"Do you profess, then, to neglect every part of your Cathedral, the appropriate funds for which were alienated by the 1st of Edward VI? Does not the law require that the *whole fabric* shall be kept in repair?" As a matter of *liberality*, the representatives of each family might be expected to contribute something towards the support of their ancestral honours; but as matter of *right*, the Dean and Chapter are publicly called on to take these expenses on themselves. They know full well, on accepting of their offices, to what emoluments their promo-

tion will entitle them; and, they ought to ascertain, with equal punctuality, to what drawbacks such emoluments are subjected; at all events, they have no right, in lack of such previous enquiries, to complain that there are some sacrifices, as well as great advantages, attached to the highest ranks of the Established Church. I intend no allusion to the present dignitaries of Salisbury; the day of devastation, and the heads that sanctioned it, are all gone by these forty years; I would only hint that the day of restoration is not even yet despaired of by the man of taste and science.

The total number of tombs removed into the Nave, exclusive of Bishop Poore's which now stands in the North Transept, amounted, I believe, to thirteen; many others were taken up from the spots they were intended to designate, and have never been accounted for at all. A great number of the gravestones are acknowledged to have been *cut up into paving-slabs*, the selection of which was left entirely to the learning and discretion of the working masons. Several stone coffins, scraps of Norman tile and painted glass, with rings, helmets, gauntlets, banners, chalices, patens, crosiers, and every portion of effigy and habiliment, were disposed along the benches of the Sacristy, for the benefit of a few happy vergers who displayed them to his visitors.

It may also be worth while to notice the remains of very curious paintings on the roof of the Choir and Transept, by some supposed to have been coeval with the Church itself, but certainly not later than Henry VII, which were carefully scraped off, and succeeded by an uniform coating of *streaked white-wash*. The real merit of these paintings may have been a disputed point; they were at least very valuable relics, handed down, in excellent preservation, from the infant period of the art. Similar specimens at Winchester have been almost restored by a few



clever touches of the pencil ; in Salisbury, they met with no better destiny than a sculptor's knife.

I need scarcely point out the absurdity of the twenty stone stalls which surround the present altar; they were manufactured by Mr. Wyatt in imitation of the three sedes so well known to have once existed in every large church, and still extant in a great many.

Of the former organ-screen, raised in the time of Bishop Hume, (and which, he it remembered, was incorporated into the basements of the adjoining columns of the Tower, and of course materially strengthened the most dangerous point of the edifice) a portion now forms the altar-piece of St. Martin's Church in this city.

You are likewise, I doubt not, aware that Bishop Poore, the Founder's, Monument is represented in its authentic state in the frontispiece to Dr. Milner's most valuable "Dissertation," edit. 1798.

For the second, and, in all probability, the last time, I draw this correspondence to its close. What I have written on the subject, I have written not so much in complaint or reproof, as from a conviction that the evil deeds of time past may be in some measure, and therefore ought to be and will be, redeemed. The devastations of 1788 were conducted with the strictest secrecy; the Cathedral doors were kept continually locked, and the keys so closely boarded as that no remonstrance could interrupt the proceedings. It is not so now: with the gates of our ancient Churches are opened the avenues to all that is noble and interesting in the Architecture of our country. People were indeed dazzled for a few moments by the glare of new masonry, by washes and varnishes, and daubed glass. But that illusion passed rapidly away, and now "so completely is the sweeping plan of innovation disrelished, and the contagion of such examples checked, that even its promoters would

willingly restore!! what nothing but infatuation and frenzy could have ever prompted them to derange. There is a *character* suited to every building; to the place of worship, beyond all others, that character is chastity and solemnity: and until a sense of religious, as well as architectural, decorum shall have restored to Salisbury Cathedral the chaste solemnity it once enjoyed, it must continue to rank, as it now unquestionably does, among the least noble and interesting of all our more extensive Churches.

I remain, Sir, your's very sincerely,

SARISBURIENSIS.

April 16th, 1828,

*Lin-Crooking : a Dorsetshire Custom.*

The ancient practice of throwing *Lent-Crocks*, or *Lin-Crocks*, on Shrove Tuesday, prevailed till very lately at Christchurch, Hants, and is still maintained in many parts of Dorsetshire. The children of the parish go round towards evening, and present at the different houses in their journey the annexed petition:

"Dame, I'm come a Shroving  
For a pan-cake or a bit of bacon,  
Or a little truckle cheese  
Of your own making.  
Is your pan hot, is your pan cold,  
Pease porridge in your pot nine days old;  
Give me some, and give me one,  
Or else your door shall bear a stone.

Unless some of the *goodies* here specified are speedily produced, the doors and shutters of the recusants are assailed with stones, brickbats, broken pans, pots, sherds, and glass bottles. The custom was publicly cried down last year at Blandford, and will probably be soon extinguished.

C. W.

## BIBLIOGRAPHICAL SCRAPS.

Among other curiosities destroyed by fire in the Basilican Library at Constantinople, was a MS of the Iliad and Odyssey, written in letters of gold upon a serpent's gut, 120 feet in length.

There is a curious MS in the British Museum, on the excellence of *one meal a day*.

A MS Pentateuch has been presented to the Athenæum Library, at Liverpool; it is beautifully written on a roll of fine vellum, 4 inches in breadth, and more than 45 feet long; it is attached to an ivory roller, and enclosed in a crimson velvet cover.

"The Mirror of the Worlde," edited and printed by William Caxton in 1487, was lately sold, in perfect condition, for the sum of 2 shillings, by a illiterate widow in the Isle of Wight. The book may be estimated at full £70.

## OXONIA EXPLICATA ET ORNATA:

2. *St. Mary's Church.*

It was our intension to have prefaced this account of the recent improvements in St. Mary's, with a slight description of the Church itself, a few particulars as to the dates at which its different parts were erected, and incidental memoirs of the persons who contributed to its expense. But with all our efforts to be as brief as possible, we have found these materials accumulate so rapidly, that we could not possibly allow space for them in the present Number. We must, therefore, weave them into a separate article, which we think cannot but be generally interesting, on consideration that the history of this Church is closely interwoven with that of the University, and in some measure, of the nation itself.

The interior of this beautiful structure is at length cleared from the incumbrances which the bad taste

of the last two Centuries had accumulated within its walls; the pillars are relieved of the monuments with which they had so long been loaded, and once more present themselves to the eye in their pristine beauty and regularity; the galleries, with their hideous pyramids of seats, disfiguring the West end, and the scarcely less hideous organ and screen at the East, are all gone. It has not, however, been suffered to resume its natural symmetry and magnificence. Galleries there still are, though infinitely superior to those they have replaced. A plan indeed was sent in for abolishing them altogether, but was not approved of; while the organ has re-occupied its station, blocking up the splendid *coup d'œil*, but much improved in its decorations, which are now as consistent as possible with the style of the building; and for the clumsy piece of carpentry on which it was before placed, has been substituted a chaste and elegant stone screen, in perfect unison with all around it, being, in fact, a reduction of three of the side windows with buttresses intervening, surmounted by pinnacles, and with the spandrels rather quaintly ornamented. Above, the panneling forms a sort of blind parapet, the head of each division being an ogee arch, elegantly cinque-foiled, and the whole beautifully executed; but as only the centre window is at present opened and glazed, the screen has altogether rather a heavy effect; the correctness of building a stone screen at all in such a situation, (to divide the nave from the chancel) has been doubted by some persons, who would wish to see the organ hoisted from its present situation into the lantern of the tower, which is now shut out altogether by blocking up the arch which divided it from the body of the Church. Such an arrangement, however, would have been rather unusual in this country, and might not have been universally admired. The arches which divided Adam de Brome's chapel from the North

aisle, and which were wont to be filled with elegant green curtains, have been likewise built up, and a gallery continued along the whole of this aisle and the West end, leaving the South aisle, where the range of windows is filled in with *ground glass*, free and unincumbered for the admission of light. If galleries are really necessary, perhaps this was the best arrangement of them; but they are always out of place in a Gothic Church, and being here on one side and at one end only, they present a peculiarly awkward appearance; otherwise, for galleries they are decent enough; the seats are not visible, and the pannelling is chaste and neat, strongly resembling a light rail attached to the front of the elevation; and this is the more striking, as a similar rail is used for the divisions of the seats below; the heads being trefoiled in a plain arch, and below, in lieu of an ordinary skirting board, a row of square quatrefoiled pannells. The old heavy pulpit, which so long stopped up the passage and the view down the centre of the nave, has met with the fate it richly merited; the new one is elegant and correct; the only thing to be objected to about it is the sounding-board, the sole utility of which contrivance is to cure a ranter by making him stun himself before any of his congregation; but ranters are little to be dreaded in St. Mary's pulpit, and it has also the effect of making persons of more moderation, or of weaker powers, falsely fancy themselves speaking loud and distinct enough to be audible. It is probably from this cause that it was found necessary to place the Vice-Chancellor's seat on the North side, opposite the preacher, instead of at the West end as heretofore; whatever is the cause of this arrangement, its effect is decidedly injurious, as half the seats, those of the Doctors and the Noblemen, are obliged to be ranged lengthways, whilst those of the Masters are sideways as before; and in order to give more space, the

Doctors are obliged to be thrown back under the gallery; while the Masters, still wanting room, are obliged to occupy the seats in front of them appropriated to the Noblemen. Add to this the strangeness of looking across the nave of a Gothic Church.

On the whole, however, we are disposed to think that much credit is due to Mr. Plowman, Jun. the talented architect to whose taste we are indebted for all that is excellent in these alterations, and who is not responsible for the arrangements which were above his controul. It is with great regret we add, that this amiable young man, after having struggled through many difficulties, and just succeeded in overcoming them, barely lived to see the completion of this, his first public work; being carried off in a rapid decline.

There is yet another point of view, and that an important one, in which we must consider these improvements. It is a lamentable fact, that by far the greater part of those barbarous innovations, usually stigmatized for convenience as the work of *Churchwardens*, are in fact owing to the ignorance or neglect of the *Clergy*; who have always the power, where they have the taste and the will, to direct them. It has been often observed that the members of the sister University display more knowledge and zeal in these matters than can be found at Oxford; nor is this much to be wondered at in the absence of a lectureship on the Architecture of the middle ages, which we should like to see established, and made indispensable in every candidate for Orders to bring a certificate of his having attended them. It is natural that we should be guided by the models to which we have been accustomed; and could there be any worse than St. Mary's in its former state? But let us hope that a better æra has arisen, that true taste is beginning to revive, and that, establishing her head-quarters at Oxford, she will spread from thence over every corner of the British Isles.

**ANCIENT BRIDLE.**—Sir Richard Phillips has in his possession the identical bridle worn by the horse of William Rufus, when he was slain in the New Forest. He purchased it some years since of Purkis, the owner of the charcoal-maker's cottage, which still stands near the spot, and is occupied by lineal descendants of the same family, who have lived there and followed the same employment since the year 1100. Till lately, the same man was in possession of a wheel of the cart which conveyed the King's body to Winchester. The bridle is of Norman manufacture, curiously wrought, and very heavy.

*Charles the First.*—The sheet which received the head of Charles 1st. after his decapitation, is carefully preserved along with the communion plate, in the Church of Ashburnham, in Sussex; the blood with which it has been almost entirely covered, now appears nearly black. The watch of the unfortunate Monarch is also deposited with the linen, and its movements are still very perfect. These relics came into the possession of Lord Ashburnham immediately after the death of the King.

*Sir John Harrington*, the first English translator of the "Orlando Furioso," and who was the author of a collection of Epigrams and other satirical poetry and prose compositions, published during the reign of Queen Elizabeth, was likewise a dangler about the Court, where his views seem, by the following extract from his "Breefe Notes and Remembrances," to have been disappointed:—"I have spent my time, my fortune, and almost my honestie, to buy false hope, false friends, and shallow praise;—and be it remembered, that he who casteth up this reckoning of a courtlie minnion, will sette his summe like a foole at the ende, for not beinge a knave at the beginninge. Oh, that I could boaste with chaunter David, *In te speravi Domine!*"

*Conclusion of M. de Caumont's Essay on the Religious Architecture of the Middle Ages, particularly in Normandy.*

SECONDARY, OR RADIATED, GOTHIC.

*First period; from 1250 to 1300.*

The happy impulse given to architecture in the reign of St. Louis, brought about a great improvement in the art: the buildings now presented those particular characteristics, on which my division is founded; the most striking of all is the substitution of large windows for the narrow lancets.

These windows acquired more graceful proportions, the result of a rule which they established of tracing them by segments, so that their two springings at the imposts, and their point of intersection at the summit of the arch, formed the angles of an equilateral triangle. The shafts, which had been but few on each side, rose in clusters to support the imposts. At the end of the 12th and beginning of the 13th Centuries, daylight, as we all know, was only introduced through two or three apertures in the shape of lancets, contained under one grand arch. In the spaces between their sharp pointed summits, custom had admitted only two small perforations, in the shape of circles, trefoils, or quatrefoils. The new fashion was more bold; the separating shafts were multiplied and reduced in size, which produced a variety of lights, or bays, in the same window; other lights, crowning these, were contrived by arches and transoms fancifully designed, chiefly after the pattern of flowers. At length, between the points of the arches they placed roses, as at Bayeux, but larger and more ornamental. I have represented a window of the second half of the 13th Century\* according to the usual proportions: but we find larger

\*Such of my readers as can call to mind the windows in the choir at Lincoln, or in the Chapter-House at Salisbury, will not



ones of the same period. Those which are situate in the two extremities of the transept, and over the grand W. entrance, are sometimes of considerable magnitude.

The great rose-windows, the sight of which is so enchanting, imitate suns by the rays which divide them, and through which the light penetrates; they are often put in the place of other windows, especially at the E., the W., and the two ends of the transepts; but they are carved every where on the walls, both interior and exterior. The smallest of these are often composed of six leaves, and sometimes placed by threes in the form of a triangle on sharp pediments.

When a grand rose-window was not placed over the West entrance, a large window of the ordinary form remained there instead; this was sometimes the case in Normandy, but much more frequently in England; and it is one of the reasons why English churches are in general less elegant than French churches.†

The doors present pointed arches of a graceful form, surmounted by a triangular pediment, and covered with carving.‡ The curve of the arches, the tympana, the side walls, and the piers, are all adorned with divers sculptures, and sometimes charged with small figures in bas-relief, representing, for the most part, different scenes from the sacred

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need to refer to M. De Caumont's Plate. Both these edifices are about the period to which he alludes. T.

† A flippant and ignorant observation. Whoever has seen and compared York and St. Owen, will have ample grounds for combating this assertion. The fact is, that a rose-window, at the termination of the long vista of the nave, is unquestionably a mean object; while the lofty window, with its infinite variety of tracery springing from the taper mullions, has the happiest effect, and is in fullest concordance with the perpendicular lines of the piers along the nave. T.

‡ An example of these triangular pediments over a semicircular arch occurs in the chapel of St. Joseph of Arimathea at Glastonbury, erected before 1175. T.

writings; the same was the case in the 14th Century. Frequently, consoles placed at a moderate height supported statues between the doors.\* In the country churches there is not the same richness of ornament as in cities; the doors are more simple, being adorned by a few columns, and the curve studded with inverted arches.

In examining the columns attentively, we discover that they are smaller than the early ones, and that their capitals are less taper, but more rich in foliage.

Mouldings, of new design and ingeniously finished, decorate the different parts of the buildings, and especially the pediments, and other descriptions of cornice which crown the arcades. Even the piers themselves are sometimes loaded with sculpture, and support large statues, raised on consoles, and surmounted by canopies, or triangular pediments. But what contributed most to the beauty of the general view, were the *galleries or ranges of arches*, common in the 13th and 14th Centuries; many rows of them are found over the facade, and in the interior, of great buildings; the exterior galleries almost always present niches in the form of simple lancets, of trilobated lancets with trefoil heads, or, lastly, of double lancets; and frequently every arch contains a statue. The arches of the interior galleries are generally larger than those of the exterior; when there are three stories in a building, the top and bottom arches of the nave and clerestory are usually pierced with windows, but that in the middle is occupied by a dark gallery.†

The ingenious and skilful disposition of the flying buttresses and their counter-props, surmounted by

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\*For an example of this in England, see Rochester Cathedral, W. door. The date of this structure is about 1080; it was built by Gundulph. T.

†Here is some confusion; he means the clerestory, triforium, and arches of nave, which he has jumbled with side aisles, &c. T.

pinnacles and steeples, deserve our particular attention; their strength is combined with beauty. As they supported the highest walls, they at the same time served as aqueducts to carry off the rain, which, running from the roof, passed into a sort of stone gutter at the top of the wall, and and flowing thence in a channel cut along the top of the flying buttresses, fell in cascades through projecting stones, called gargoyles, which also served for an ornament to the counter-props.

The balustrades are nearly similar to those which I described in the preceding chapter; they began, however, to adorn them with small roses, and quatrifolios in circles.†

We observed above, that the pointed style was used in France before it made way into England; in consequence of which, there was for a long time a difference between the Gothic churches built, at the same period, in France and in England; the former being always more advanced. Such difference is perhaps less visible in Normandy than elsewhere, by reason of the close connexion which existed between this province and England. In the country churches it is almost imperceptible, but not so in the more extensive buildings.

In England, the flying buttresses were still concealed under the roof in the 13th Century, while in France they soared lightly over it after the end of the 12th Century.\*

From the 13th Century, they used in France large

† I call *quatrifolios in circles* (*quatre-feuilles encadrés*) those roses which have only four leaves, and which are surrounded by a circle, to prevent their being confounded with the roses, properly so called, which were much larger and highly enriched.

\* This is one out of many instances of Caumont's ignorance of the comparative dates in the English and French styles. Salisbury Cathedral, Beverley Minster, Yorkshire, (which is referred to shortly after 1188) and Lincoln Cathedral, of the 13th Century, have all flying buttresses on the exterior. T.

windows, divided by three or four mullions, and surmounted by an equal number of roses; in England, they still knew only the double-headed lancets with a small rose between the two, as Milner positively says, and as is proved by the Abbey of Westminster, the Cathedral of Salisbury, and other buildings of the same period. The Cathedral of Amiens and that of Salisbury, both begun in the same year, would appear to have 60 years difference between them. The first of these was not quite completed before the end of the 13th Century, and the works were still carrying on at the beginning of the 14th; but the plan which was executed had been designed ever since the works were commenced, that is, about 1221. Notwithstanding, we there see two tiers of magnificent windows; those of the nave are divided by three mullions, surmounted by the same number of roses, and in the chapels of the transept there are some with even five mullions, which, to all appearance, are of the same period with the others.\* But the most striking example of all is the Cathedral of Rheims, where there are very large windows at the two ends of the transept, and which is one of the the most beautiful Gothic edifices in all Europe; this Cathedral was built about the first half of the 13th Century.

We are now arrived at the most splendid period of the history of Gothic Architecture. The greater part of our Cathedrals and beautiful churches in France were designed in the course of the 13th Century, and completed in the 14th. From the end of the latter Century, they became overcharged with ornament, besides a want of straightness in the

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\*Most of this comparison between Amiens and Salisbury is taken from Whittington; the description of the windows may be found word for word at page 191. I do not believe that M. Caumont even saw the former, and I am quite convinced he knows nothing of the latter. Whittington's comparison was written from recollection only. T.

lities, and less harmony in the general design: Gothic architecture then lost some of its most noble and elevated features.† In the 13th and 14th Centuries, there were frequently churches of more than 100 feet long, by 150 wide, and 100 high; we may judge of the effect which such edifices must produce, when they displayed all the luxuriant adjuncts of architecture peculiar to that age.

If we reflect a little on the principal graces of Gothic Architecture, when in all its splendour, we cannot fail to esteem most highly the proportions observed by the ancient architects,—the length of the building, the form of the arcades, the lightness of the columns, those windows, those roses carved with such skill that the stone appears to have become flexible, so as to assume, at the will of the workman, the most graceful forms. Those sharp pinnacles, and that multitude of ornaments of every description, give to the building an appearance of lightness, (*physionomie élancée*,) and impress on the soul sentiments at once romantic and religious. The effects of perspective, which result from the uniformity of the columns, and the number of the arches repeated at equal distances, forming long and majestic vistas, inspire the soul with surprise, as well as melancholy. The eye is enchanted at the grand and magnificent scene which developes itself before us, and wanders with pleasure under the long pointed vaults, and the parallel avenues, called the side-aisles. The choir, the sanctuary, and the chapel of the Virgin, appear in the distance; it is here that the artist has displayed all his skill of execution; it is here that the eye is forced to stop, it is hither that all is directed, and all terminates.

† There are, nevertheless, exceptions to this general rule; for example, the Church of St. Ouen at Rouen, which is one of the chef-d'œuvres of its kind, was only begun in 1318, and was not completed till a Century after.

‡ Some people have found fault with Gothic buildings, for being

We may attribute to the second half of the 13th Century, a part of the Cathedral of Rouen, the Lady Chapel in the Cathedral of Evreux, part of the Chevet\* of Andelis and Gisors, part of the church of St. Peter at Caen, and of the ancient church of St. Saviour in the same city; we also find the architecture of the 13th Century in the churches of Mosles, Ranchi, Cahagnes, Tours, &c. (Calvados); in the Royal Church of St. Denis, in the Cathedral of Paris, in that of Amiens, in the church of St. Nicaise, and in the Cathedral of Rheims, &c. In England, in the Cathedral of Salisbury, the Abbey Church of Westminster, &c.

## SECONDARY, OR RADIATED, GOTHIC.

### *Second period; from 1300 to 1400.*

In the 14th Century, many of the characteristics are the same as at the end of the 13th; and I shall therefore confine myself to marking out the innovations.

After the beginning of the 14th Century, we find a passage, defended by a parapet, between the tower and the spire, which seldom existed before. It is easy to perceive that towers of the first half of the

too narrow; but without reason; it is one of the essential characteristics of Pointed Architecture. There is something more religious, more mysterious, more touching in those buildings, where the eye wanders for a long time before it perceives all the different parts. The Gothic churches are certainly more fitted to move the soul than modern erections, where we perceive the whole extent at a glance, and which by their expanded forms differ entirely from the Gothic edifices; moreover, had they been broader, it would have been difficult, perhaps even impossible, to construct those vaults, already so surprising by their loftiness and lightness.

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\*Chevet, *fr.* the termination of a church behind the high altar, when of a semicircular or polygonal form. Whittington uses this term (*Eccl. Ant. of France*, 8vo. p. 133.) to denote what he elsewhere styles "the semicircular arcade" (*le rond point*) at the Eastern end of the church. P. 110, *Britton's Arch. Antiquities*. I believe Chevet and Apsis to mean the same thing; or perhaps the former means the interior, the latter the exterior. T.

14th Century differ considerably from those of the 12th and 13th Centuries.† This innovation arose from the spires being more taper, and their bases less widened, so that there remained a space between them and the outside of the tower which supported them.‡ The spires had not received any ornament; they had confined themselves to tracing on the slopes of the roof, or exterior, resemblances of tiles in zigzags, festoons, &c. They now let in light by holes in the form of small roses and trefoils; and they covered their angles with crockets.

The balustrades, or parapets, no longer present small arcades, as in the 12th and 13th Centuries, but quatrefoils in squares, small roses, and circles variously combined. The pediments, the spires, the niches, and flying buttresses are constantly adorned with crockets.

The ribs, extended to sustain the vaults, remained no longer simple arches forming a single intersection; they branched out and formed compartments, in which great elegance of design was conspicuous: whenever these ribs met, they were strengthened by a projecting piece, forming a circle or an escutcheon.

The windows were greatly enlarged, and lost their appearance of weight; the head was often half of the entire height; flat mouldings, adorned with crockets, frequently formed pediments round the windows, and enriched divers parts of the walls: we need only compare a window of the 14th Century with one of the 13th, to discern the difference. In the churches which did not terminate in an apsis, there was almost always, at the East end, a larger window occupying nearly the whole breadth of the choir: it was the same also in the 15th Century.

† It is probable that they placed similar parapets from the second half of the 13th Century, but they were not generally used till the beginning of the 14th.

‡ Observe, that this arrangement is exactly contrary to that of the Romance spires.

The clustered columns became slender, the shafts were not detached as before; at the end of the 14th Century, they were only in half relief; on the other hand they often employed large, round, and short pillars, to support the grand arcades, surmounted by very taper columns, united under one and the same capital.\*

The counter-props were, as before, surmounted by pinnacles, and served for the flying buttresses to rest against; but they projected too far, and consequently became less airy; they even bore an appearance of heaviness which injured the general beauty. In the second half of the 14th Century, as well as in the 15th, the taste for buttresses became so general, that they added them to the lowest walls and the most solid works.† The churches built at an earlier period were not exempted, and these later additions frequently deceive an unpracticed eye.

Niches became extremely common in the 14th Century, and were attached to the walls.

Specimens of the architecture of the 14th Cent. are to be seen in the churches of St. Peter, and St. John, and in the ancient church of St. Stephen, at Caen; in the church of the Trinity at Falaise, in some of the side chapels of the Cathedral of Bayeux, and in that of Coutances; in the beautiful church of St. Ouen at Rouen, the collegiate church of Ecomis, in the Cathedral of Bourges, in that of Strasbourg, in the Collegiate Church of the Holy Sepulchre at Paris, begun by Guerin of Lorcigne in 1326;‡ in

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\* A barbarous taste. I never saw any except in country churches. T.

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† I have seen, in many country churches, buttresses projecting to a distance almost equal with their height; I shall mention particularly those of the church of Custillon, arrondissement of Bayeux, which I take to be of the 15th Century.

‡ The following inscription, placed over the door-way, tells the name of the architect. "L'an de grace, MCCCXXVII, le Vendredi devant Noel, fut chantee la premiere messe de cette eglise et les fondemens levez: si comme il appert, par Maistre Guerin de Lorcignes, qui eregea ce portail et le fonda premierement."



many of the Chapels in the church of Notre Dame, Paris; in the Holy Chapel at Vincennes, founded about 1379; in (the Cathedral of) York Minster in England, and in most great churches.

### THIRD, OR FLAMING (FLAMBOYANT) GOTHIC.

*First Period; from 1400 to 1460.*

We have seen that Gothic architecture was already beginning to degenerate at the end of the 14th Century; it declined more sensibly during the 15th; its essential beauty had consisted in the suitable degree of elevation given to the different parts of the edifice, and especially to the arches. The great width of these, and the gradual lowering of their height, were the principal causes which produced a declension of the style; the genius of its origin, namely the tendency to elevation, was no longer to be found; the columns, so agreeable to the eye, became simple shafts; and prismatic (angular) forms were frequently preferred to round ones.

I shall give the principal features of the Gothic architecture of the 15th Century in a few words.

The columns, if their *shafts* still deserve that name, are generally exceeding slender; their capitals often represent two bunches of foliage, one above the other; simple angular mouldings, of a disagreeable effect, are sometimes substituted for them; these had already made their appearance during the 14th Century.

Instead of columns to support the imposts, consoles loaded with foliage were used.

The windows had lost their graceful forms. In the 13th Century, the heads of the windows occupied near about one third of the whole height: in the 15th, on the contrary, they occupied more than half, and sometimes nearly two thirds,—a disregard of proportion, which greatly offends the eye;\* on the other

\*Although this fault is very common in the buildings of the 15th Century, yet well proportioned windows are to be found: as, for instance, in St. Ouen at Rouen.

hand, from the springings of the top, a border of curled leaves extends, forming chockets at regular distances, and the termination of which resembles a sort of cross, a floweret, or a fleur-de-lis, at the top of the arch; we may see, by examining a specimen of the 15th Century, how this border loads the windows, already too short, and too much at variance with the airy forms of the 13th Century. The same faults in proportion, although perhaps less conspicuous, may be observed in the arcades and doors.

We frequently find the interior of the arch festooned; this ornament is extremely elegant, and I have given an example of it from the windows of the apsis in the church of Notre Dame at Caen. It will perhaps seem surprising that in this church there should appear perfect lancets, though of the 15th Century; but we must recollect that they were always obliged to place narrow arches in the apses, where the angle was very decided; in such cases the accessory parts must serve for guides, as the forms themselves are apt to mislead.

Above the top of the arches there is always a sort of prolongation, formed by the mouldings which surround them, and which spring from the imposts; this prolongation, forming a *stalk* of greater or less elevation, sometimes supports nosegays of foliage.\*

Nearly the same form is observable over all the pediments; those which surround the clock-tower of the Cathedral of Bayeux are crowned with a bundle of curled cabbage leaves, a bouquet de feuilles de choux frisés.

Vine leaves, leaves of endive, thistles, curled cabbage leaves, &c., are commonly represented in the 15th Century.

The compartments and carved work which fill out the heads of the windows and the large roses, seldom present designs rounded as before; they resemble

\*This is the ogee arch. T.

flames, lengthened hearts, tongues, or particular leaves. All these designs are twisted together, and differ essentially from the roses, the quatrefoils, squares, and the great trefoils; and this made me call this system the flaming (flamboyant) style, in opposition to the radiated style of the two preceding Centuries. The balustrades, or parapets, present the same changes in their carved work.

The buttresses are increased in number, and project too much, as I observed above.

No general change took place in the towers; it is only in some that we find the spire raised, so that it begins some feet above the parapet of the tower; till then, the parapet and base of the spire had been always on a level.† In the country churches of the 15th Century we find many of them square, ending en bâtière.‡

The arches of the vault are become angular, with the ribs in high relief, and form numerous compartments, a characteristic which is still prominent in the 16th Century.

Specimens of the architecture of the 15th Century are to be seen in the clock-tower of the Cathedral of Bayeux, in many of the Chapels of the churches of St. John and St. Peter, and in the church of Notre Dame at Caen; in those of Cagny, of Carpiquet, in a Chapel near St. Laurent de Condellès (Calvados), in the church of St. Lô, in that of Valognes, in a small chapel of the ancient Convent of St. Taurinus at Evreux. The churches of Alençon, Argentan, Treport, Harfleur, part of the church of Gisors, and a gateway at St. Ouen at Rouen, also present examples of the same style; as do likewise many other religious edifices in Normandy. Nevertheless, the

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† I don't understand what he means; nor did I ever see any thing like what he describes. T.

‡ This word is selected to express the form of these towers. It means *like a saddle*, and is, I fancy, his own invention. T.

15th Century was not very rich in buildings; which must be attributed to the evils caused by the occupation of the English, and to the price of labour which had increased.

### THIRD, OR FLAMING, GOTHIC:

*Second Period; End of the 15th and all the 16th Centuries. Period of the Restoration of Art, commonly called in France, "Epoque de la Renaissance."*

From about 1460, we observe, in the Gothic Architecture, decided alterations which announce its decline. The style of this period is overloaded with ornaments; and we may, at the same time, remark an imitation, more or less imperfect, of the ancient architecture; this last change, which was to bring back by little and little the classic taste, and to cause the abandonment of the Gothic architecture, took place in the reigns of Louis XII. and Francis I.; it was in great measure caused by the Italian artists, who overran France at the end of the 15th Century, and at the beginning of the 16th; but, at the same time that they were returning to the semi-circular forms, and whilst the transition from the Gothic to the antique was producing a new style, they continued to build as in the 15th Century. We have a proof of this in the grand portal of the church of St. Ouen at Rouen, built in 1530, in a fountain in the same town, built in 1500, (the Fountain of the Cross of Stone), and in many other monuments of Normandy; there were therefore two different styles in the Third Gothic of the 16th Century; I have only one to describe, as the other coincides in every particular with that of the 15th Century.

At the end of the 16th Century, the ancient architecture, altogether freed from Gothic ornaments recovered its proportions, its forms, and its natural simplicity. We must however class under the Third

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Gothic ~~some~~ religious buildings of the 17th Century, which form an exception to the general rule, and which are still of the same style which flourished in the preceding Century.

Until the end of the 15th Century, pointed arches are every where found; it was at this period that semi-circular arches began to mingle with them; and this form, renewed from the antique style, was not long in becoming prevalent. At the end of the 15th Cent., and in the 16th, all the pointed arches are exceedingly wide, and consequently very obtuse, so that the pointed form is hardly perceptible: the quantity of light answers to the extreme width of the windows. The compartments are so complicated and confused, that it is difficult to detect any regular design.

In the 15th Century, they had placed bouquets of foliage above the pointed arches; and it appears that, in the 16th, the architects desired to imitate this ornament by reversing it. Hence arose the numerous drops and pendants which are every where suspended in the architecture of this period, and which resemble the stalactites with which some grottos are naturally adorned. It was not without surprise that the spectator walked under these fringed vaults, whence stones, weighing many thousand pounds, hung by way of ornament. These masses, which originally served for key-stones, and to bind the vaults together, were now, on the contrary, supported by them. Instead of aspiring, as was the genius of the primitive Gothic, the arcades had a tendency to flatness. The compartments of the vaults were multiplied to excess, and became extremely prominent. All the points of meeting were covered by a disproportionate quantity of pendants, esentcheons, coats of arms, ciphers, emblems, &c.; hence it followed, that the arches, already too much flattened, only appeared to approach nearer the sight, and assumed an aspect very different from the lofty character of the 12th, 13th, and 14th Centuries. This general depression showed

itself on the exterior in every part: instead of lofty spires, they raised hemispherical cupolas; instead of pinnacles, they adopted candelabra, or a sort of vases. In the beginning of the 16th Century, we still observe counterprops of elegant forms, which supported flying buttresses; but they quickly disappeared, and we find in their stead, jambs (chambrées) which decorate the walls between each window.

From the beginning of the 16th Century, most of the windows had semicircular arches, without compartments, and similar to those of the apsis of Notre Dame, at Caen.\* This feature caused a marked difference between the buildings of the 16th Cent. and those of the 15th, as may be seen in the two apses of the aforesaid church, one of which belongs to the former, the other to the latter of these two periods.

Trefoils entirely disappeared; they were replaced by arabesques, carvings, and embroidered patterns, of the greatest minuteness; medallions were tolerably common; there were niches, lanterns, and canopies; but all these ornaments assumed a new form, as may be seen by examining those between the windows of the last built apsis of the church of Notre Dame, at Caen. All the doors were divided in two by a central pillar.

A very remarkable feature in these latter Gothic productions, consists in the depth and delicacy with which they carved the stone in the ornamental garlands and pendants, as well as in the amazing projection of the angular arches of the vault.

They often placed, as in the 14th and 15th Centuries, mouldings or ribs in place of columns, which continued all round the arcades, without having any

\* Mullions are still pretty common, especially in those windows which have pointed arches; but they are fantastic, and twisted, without any determined feature. One of the reasons which induced them to make the compartments so large, was that a broader space might be left for the painters upon glass.

capitals or entablature to support the imposts of the arches;† nevertheless, they generally gave to the columns more regular proportions than before; but until the end of the 16th Century, these were almost all slender, as in the 13th: in some buildings they are to be seen swelling, as in the great door-way of the church of the Trinity at Falaise. The Corinthian and the Ionic capitals predominated almost every where in the 16th Century.

They endeavoured also to establish a more correct entablature; they distinctly marked the frieze, cornice, and architrave. They put few balustrades, and those of different designs from the parapets of the 15th Century.

They used many garlands, and diapered the walls with little roses; the interior of the church of St. Peter at Caen, will convey a fair idea of this kind of ornament.

The edifices of the 16th Century are not common; specimens of this period are in general confined to a few chapels, and to tombs. Their limited and low dimensions contrast with the grandeur of the Secondary Gothic; they have, nevertheless, after the return to round forms, something graceful, and they generally please by their elegant proportions, and by the delicacy of the numerous ornaments with which they are enriched. The apsis of the church of St. Peter, at Caen, is one of the most beautiful models of this kind of architecture, and deserves more especial notice, as the date of its construction is precisely known. Louis the XI. granted the ground on which it was raised, when he went on a pilgrimage to the Delivrande, in 1478;‡ but this apsis was not begun till 1521.\* Gothic of the Third style is also found

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†The effect of this was extremely bad; I have noticed it as one of the most striking faults in the famous Cathedral at Antwerp. T.

‡The Delivrande is a curious Norman Chapel near Caen. T.

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\*It is the work of Hector Sobler, architect of Caen.

in the Church of Notre Dame at Caen, the churches of St. Saviour, Vaucelles, and in the ancient church of St. John at Caen; in the church of the Abbey of Ardennes,† in the great door-way of the church of the Trinity at Falaise, in the Chapel of the ancient Bishop's Palace at Bayeux, now converted into the Hall of the Tribunal, in the churches of Arques, of Caudebeck, of Canteleu, of Lillebonne; in the church of St. Maclou, at Rouen, and in the greater part of the parish churches of that city, as well as in those of Gisors, Andelis, &c.

In England, in the Lady Chapel of the Abbey of Gloucester, built towards the end of the 15th Cent.; in the Chapel of Westminster, built by Henry the VII. in 1502, &c. Many other edifices of the same period offer all the characteristics of the Third Gothic.‡

#### TOMBS.

In the 15th and 16th Centuries, they were more lavish of ornaments on the tombs, than they had been till that period; the most elegant were placed in niches, and covered by a couchant statue, representing the deceased with the insignia of his dignity; others were large slabs, on which the dead were engraved, with sundry architectural ornaments of the age, and inscriptions. Before the 14th Century, the tomb-stones were almost always destitute of carving or memorial.

† It is unnecessary to say that, when I mention these churches, I only mean parts of them, for the rest almost always belongs to other periods, as I have already had occasion to premise.

‡ Much may be said in answer to this libel upon the English Gothic of the 15th Century; which shall be reserved, however, for another occasion. Herein lies one of the grand differences between Gothic architecture in England and in France: in the latter, it was never carried beyond a certain degree of perfection, and then degenerated into grotesque; in England, the architecture of the 13th Century was comparatively in its infancy. T.



I here close my work on the religious architecture of the middle ages; it remains for me to describe the military, and domestic architecture: this interesting subject will occupy a future memoir.†

\*.\*With all its errors and imperfections, the *Essay* of M. de Caumont may still be classed among the most elaborate, as well as useful, introductions to the noble study of Gothic Architecture, which have appeared in this country. There yet remain two Supplementary Chapters, one on Stained Glass, the other on Church Organs, which we shall give, with additional illustrations, in the course of our Third Volume.

EDITOR OF "THE CRYPT."

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*Morning Visits.*—Boileau, being one day visited by an indolent person of rank, who reproached him with not having returned his former call, "You and I," replied the Satirist, "are upon unequal terms; I lose my time when I pay you a visit; you only get rid of yours, when you pay me one."

Peter the Great seeing, when in Paris, the *Mausoleum* of Cardinal Richelieu, exclaimed, "There lies a man to whom I would gladly have given one half of my dominion, if he would have taught me how to govern the other half."

Sir Thomas Brown was once called on for his customary toast: "Indeed," said he, "I have toasted a lady these ten years, and cannot make her *Brown*, so I shall toast her no longer."

Cumberland used to boast, in private society, that he had lived to see three of the greatest Actors England ever produced, perform three of their most prominent characters,—Garrick, in *Leon*; Henderson, in *Falstaff*; and Cooke, in *Iago*. Cumberland gave Cooke the preference, and declared, to the end of his life, that he was the best actor.

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†The Sepulchral Architecture of Normandy is very poor; I never recollect seeing a grand monument, any where out of England. T.

*Ancient Relics of a Heathen Temple at Christchurch, Hants.*

(FROM A CORRESPONDENT.)

In ascertaining the ichnography of the demolished Priory, at Christchurch, in the year 1805, Gustavus Brander, Esq. discovered, within the foundations, a cavity about two feet square, which had been covered with a stone, carefully cemented with lead into the adjoining pavement, and containing to the amount of half a bushel of bird's bones, especially of herons, bitterns, cocks, and hens, mostly well preserved.

Extraordinary as such a phenomenon may seem, there is no difficulty in accounting for it, if we advert to the superstition of the ancient Romans, and to the practices of the early Christians. Among the former, many different species of birds were held in high veneration, and carefully preserved for the purposes of sacrifice and augurial divination. Adopting the numerous absurdities of Egyptian and Grecian worship, these tolerating conquerors had affixed a sacredness to the cock, the hawk, the heron, the chicken, and other birds; the bones of which, after their decease, were not unfrequently deposited within the walls of the temple of the deity to whom they were considered as peculiarly appropriated. It seems, then, probable that the spot on which the Priory of Christchurch was erected, had originally been occupied by some *Heathen Temple*.

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**SALE OF LORD WEYMOUTH'S PICTURES.**—The celebrity of these beautiful pictures brought together a very large assemblage of Nobility, Amateurs, Artists and Dealers, many of whom evinced much anxiety to become purchasers of some of the most splendid *chef's d'œuvre* in the collection. The two celebrated productions of Hobbima—A Landscape with a Cottage, and numerous figures, enriched with water lilies, &c. ; and, The Ferry Boat, representing

a sheet of water with a boat, and figures preparing to angle—were warmly contested by Mr. Taylor, Mr. Porter, Mr. Campbell, and Mr. Mang, and eventually sold for 900 guineas to a private gentleman. The Infant Saviour in the Manger, with Joseph and the Virgin, attended by Angels, by Correggio, was sold to Mr. Mang, for 200 guineas. The Virgin and Child, representing Lady Blanche Arundel, daughter of the Earl of Worcester, who defended Wardour Castle with 25 men against 1300 rebels, by Vandyck, (formerly in the possession of Mr. Tuffin, of Park-lane), brought 100 guineas. Peasants and Cattle at the opening of a Cave, by Berchem, (formerly in the collection of the late President West), sold for 200 guineas: Mr. West gave 1,000 guineas for this picture. Hercules and Omphale, by Turchi, 100 guineas. A portrait of Carlo Dolce's Daughter (by Dolce), as the Virgin, with her hands crossed, known in Italy as one of the most highly finished productions of that artist, 120 guineas: Mr. Taylor evinced much anxiety for this *chef d'œuvre*, and was a bold bidder; it was, however, knocked down to Mr. Hovel, a dealer. Jephtha's Rash Vow, by Bisciano, 110 guineas. St John and the Lamb, by Dolce, 110 guineas. Simon offering Christ in the Temple, by Rembrandt, 55 guineas. St. Matthew with the Angel, by Dolce, 80 guineas. Holy Family, by Caracci, 50 guineas. The Virgin, Child, and St John, in a Landscape, by Bartolomeo, 60 guineas. Landscape and Figures, by Wouvermans, 50 guineas. Marine View, Buildings, and Figures, by Claude, 41 guineas. Virgin and Child, by Salario, 70 guineas. The whole collection consisted of 169 pictures, most of which brought from 20 to 50 guineas each.

*An Antiquarian Fish.*—A Danish Fisherman lately caught, in the Baltic, an enormous Salmon, round the throat of which was tied a sort of Amulet, engraved in antique characters. The Academy of Copenha-

gen have declared these characters to be Runic, signifying, "Fish, you were once my prisoner; but, merciful as skilful, the great and powerful Erik restores you to the sea-deities; return thanks then to Odin." This is expressed in five lines of poetry; underneath, there appears another inscription, the meaning of which has not yet been discovered. It would seem according to common report, that the Salmon was first caught before the Kingdoms of Norway, Denmark, and Sweden were converted to Christianity.

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### YES OR NO.

When of a man I ask a question,  
 I wish he'd answer *yes* or *no*,  
 Nor stop to make some smooth evasion,  
 And only tell me—*may be so*.

I always doubt the friendly meaning  
 Of—*well—perhaps—I do not know—*  
 When for a favour I am suing;  
 I'd rather hear the answer, *no*.

When of a friend I wish to borrow  
 A little cash, to hear him say—  
*I've none to-day, but call to-morrow—*  
 Is worse than if he told me, *nay*.

Why all this need of plaistering over  
 What we in fact intend to show?  
 Why not at once, with much less labour,  
 Say frankly, *yes*, my friend, or *no*?

I from my soul despise all quibbling,  
 I'll use it not with friend or foe;  
 But, when they ask, without dissembling  
 I'll plainly answer, *yes* or *no*.

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STOURHEAD.—The following inscription was affixed to a lofty Obelisk, in the grounds at Stourhead, by

their present possessor, Sir Richard Colt Hoare, Bart. to commemorate the various ornamental works erected by his grandfather, the late Henry Hoare, Esq. during a long residence on that delightful domain:

“*Memoriæ felici HENRICI HOARE, Armigeri, qui*  
*“primus hujusce ruris juga, horrida olim et in-*  
*“cultâ, sylvis vestivit, variisque ædificiis exor-*  
*“navit: Aquas e fontibus in nymphæum et in*  
*“ampliores formas deduxit: Templâ Apollinis,*  
*“Floræ, et Pantheon construxit: Crucem lapi-*  
*“deam pervetustam, insigne regum Angliæ*  
*“monumentum, ab urbe Bristolensi (ubi olim*  
*“steterat) huc avexit: Turrim in honorem AL-*  
*“FREDI, inclyti Regis West-Saxiæ, in colle longe*  
*“conspicuo poni jussit:—Obeliscum hunc, quem*  
*“ad antiqui obelisci exemplar, Romæ extantis,*  
*“ipse construxit, RICHARD COLT HOARE, Baro-*  
*“netus, nepos et hæres, gratus dedicat, anno*  
*“MDCCCXV.”*

“To the honoured memory of HENRY HOARE, Esq.  
 “who first clothed with woods the once desert  
 “and uncultivated hills of this demesne, and  
 “decorated them with several edifices; who  
 “directed the waters from their fountains into the  
 “nymphæum, and enlarged their basin; by whom  
 “the temples of Apollo, Flora, and the Pantheon  
 “were constructed; who brought hither that  
 “remarkable monument of the English monarchs,  
 “the old stone cross, from the city of Bristol,  
 “where it formerly stood; who caused a Tower,  
 “in honour of ALFRED the illustrious king of  
 “Wessex, to be erected on yon eminence; his  
 “grandson and heir, RICHARD COLT HOARE,  
 “Bart. dedicates, with gratitude, this Obelisk,  
 “which he himself erected after the model of the  
 “ancient obelisk now standing at Rome; in the  
 “year MDCCCXV.”

**TULIP-FANCYING.**—The love of tulips, and the anxiety to possess those which were rare, raged to such an extent in Holland, from the year 1634 to 1637, that the Dutch of all ranks, from the greatest to the meanest, neglected their occupations, and sold their manufactures, and mechanics even their tools, to engage in the tulip trade. Accordingly, we find that in those days they fetched the most extravagant prices: the Viceroy was sold for 250*l.*; Admiral Lefken, 440*l.*; Admiral Von Eyck, 160*l.*; Greber, 148*l.*; Schilder, 160*l.*; Semper Augustus, 550*l.* Whether there was any thing in the name, or it was the peculiar beauty of the flower which enhanced the price, does not appear certain: it is enough to prove the folly of the age, to know that such prices were obtained. In 1637, a collection of tulips of Wouter Brockholsmeester was sold by his executors for 9000*l.* Of all the tulips, the Semper Augustus was the favourite, and the price we have assigned to it was much less than it frequently produced. A fine Spanish cabinet, valued at 1000*l.*, and 800*l.* besides, were once given for a Semper Augustus; and another gentleman sold three stocks of that flower alone for 1000*l.* each. The same gentleman was offered for this flower 1500*l.* a year for seven years, and every thing to be left as found, only reserving the increase during that time for the money. Another gentleman, by the sale of his tulips, got the sum of 6000*l.* in less than four months. The tulip madness at length raged to such a pitch, that the Government deemed it necessary to interfere; accordingly, in 1637, a great check was put to it by an order of the State for invalidating their contracts; so that a root was then sold for 5*l.* which a few weeks before had produced 500*l.* As a proof of the extent to which the trade was really carried, it is related that in one city in Holland, in a period of three years, they had traded for a million sterling in tulips.

*Ancient Painting*  
*In the Church of Wootton Bassett, Wilts.*

In cleaning, some years ago, the Southern wall, which is a more ancient portion of this Church than the rest of the structure with which it is now united, the workmen accidentally brought to light a very curious Painting, executed in the rudest style, but cleverly illustrating the subject which it is intended to represent.

In the act of brushing, a piece of plaster fell off, and discovered underneath the armed foot of a man with a spur; gradually removing the plaster around, the workmen found a Painting, in water colours, of *The Murder of Archbishop a Becket*. The four Knights in complete armour are in the act of assaulting their victim. The figures of the Knights are nearly perfect; the two foremost pressing on him with their swords drawn, the latter in the act of drawing. The Archbishop is kneeling before the altar; between his hands, which are raised in a pious attitude, is the wafer; the cup and the book are placed on the table before him; the crosier and mitre are by his side; the cardinal's red robe, with golden bands, is distinct. His features are a good deal obliterated, but there is sufficient to distinguish that his head is turned round in sudden surprise.

This painting is evidently interesting, both from the subject; and the rudeness of its execution. It was done, in all probability, as a holy decoration for the church, at an age when Becket's character as a Saint stood high, and at no great distance from the event. He was murdered A. D. 1170. It is not so easy to determine when the picture was covered over; very likely at the Reformation, to efface a Catholic memorial of a personage, to whom such miraculous celebrity is ascribed. It may, however, have been covered up in the time of Cromwell.

On the opposite wall the plaster was also removed,

and a painting of the Royal Arms of Charles discovered: these were also covered over. The zeal of the Puritans in those days might have caused both the picture and the King's Arms to be effaced together.

The picture is evidently painted on the first coating, as the base stone is immediately underneath. The entrance by the folding door of the cathedral is also rudely represented, and below is sketched what was intended to signify the cathedral itself.

The picture is highly worthy the inspection of the curious.

### LOVE'S MARTYR, OR, ROSALIN'S COMPLAINT;

*Allegorically shadowing the truth of Love, in the constant fate of the Phoenix and Turtle.*

\* \* Such is the title of "A Poem, enterlaced with much variety and raritie, now first translated out the venerable Italian Torquato Coeliano, by R(ober) C(hester,) Lond. 1601, 4to; one of the rarest Poetical *morceaux* in the English Language, which produced at the Roxburgh Sale 24l. 3s. was purchased by Sir M. M. Sykes from the Bibliotheca Anglo-Poetica at 50l., and was knocked down at his Sale, in 1824. at the enormous sum of 61l. 19s.

It may be remembered that, in the 2d Number of "The Crypt," we presented our learned readers with a specimen of John Marston's Latin Poetry. To the rare volume above quoted are appended "Some new compositions of severall modern Writers, whose names are subscribed to their severall Workes;" from which we shall now select some English specimens of a writer, whose pretensions we are anxious to display in their proper light, and many of whose excellencies and defects are characteristically exemplified in the following extracts.

*A Narration and Description of a most exact wondrous Creature, arising out of the Phoenix and Turtle-Dove's ashes.*

O, 'twas a moving Epicedium!  
Can Fire, can Time, can blackest Fate consume  
So rare creation? No, tis thwart to sense;  
Corruption quakes to touch such excellence;

Z



Nature exclaims for Justice, Justice Fate,—  
 Ought into nought can never remigrate.  
 Then look ; for see what glorious issue, brighter  
 Than clearest fire, and beyond faith far whiter  
 Than *Dian's* tier, now springs from yonder flame !  
 Let me stand numb'd with wonder ; never came  
 So strong amazement on astonish'd eye  
 As this, this measureless pure Rarity.  
 Lo, now, th' extracture of divinest essence,  
 The soul of Heaven's labour'd quintessence,  
 (*Poems to Phœbus!*) your dear Lover's death  
 Takes sweet creation and all-blessing breath.

What strangeness is't, that from the *Turtle's* ashes  
 Assumes such form ? whose splendour clearer flashes,  
 Than mounted *Delius* ? tell me, genuine Muse !  
 Now yield your aids, you spirits that infuse  
 A sacred rapture, light my weaker eye,  
 Raise my invention on swift Fantasy ;  
 That whilst of this same *Metaphysical*,  
 God, Man, nor Woman, but elix'd of all,  
 My labouring thoughts with strained ardour sing,  
 My Muse may mount with an uncommon wing.

*The Description of this Perfection.*

Dares then thy too audacious sense  
 Presume define that boundless *Ens*,  
 That amplest thought transcendeth ?  
 O yet vouchsafe, my Muse, to greet  
 That wondrous rareness, in whose Sweet  
 All praise begins and endeth.

Divinest Beauty ? that was slightest,  
 That adorn'd this wondrous Brightest,  
 Which had nought to be corrupted  
 In this, Perfection had no mean,  
 To this, Earth's purest was unclean,  
 Which virtue ever instructed.

By it all beings deck'd and stained,  
*Ideas* that are idly feigned

Only here subsist, invested :  
 Dread not to give strain'd praise at all,  
 No speech is hyperbolical  
 To this Perfection blessed.

Thus close my rhymes; this all that can be said,  
 This wonder never can be flattered.

*To Perfection.—A Sonnet.*

Oft have I gazed with astonish'd eye  
 At monstrous issues of ill-shaped birth,  
 When I have seen the Midwife to old Earth,  
 Nature, produce the most strange deformity.

So have I marvell'd to observe of late  
 Hard-favour'd Feminiues so scant of fair,  
 That masks so choicely, shelter'd of the air,  
 As if their beauties were not theirs by fate.

But who so weak of observation,  
 Hath not discern'd long since how virtues wanted,  
 How parsimoniously the Heavens have scantied  
 Our chiefest part of adoration ?

But now I cease to wonder, now I find  
 The cause of all our monstrous penny-shows ;  
 Now I conceit from whence wit scarcely grows,  
 Hard-favour'd features, and defects of mind.

Nature long time hath stor'd up virtue, fairness,  
 Shaping the rest's as foils unto this Rareness.

*Perfectioni Hymnus.*

What should I call this Creature,  
 Which now is grown unto maturity ?  
 How should I blaze this Feature  
 As firm and constant as eternity ?

Call it Perfection ? Fie !

'Tis perfect the brightest names can light it ;

Call it Heaven's mirror I?

Alas, best attributes can never right it.

Beauty's resistless thunder?

All nomination is too straight of sense;

Deep Contemplations wonder?

That appellation give this excellence.

Within-all best confin'd,

(Now, feeble *Genius*, end thy slighter rhyming,)

No suburbs,\*—all is *Mind*,—

As far from spot as possible defining.

JOHN MARSTON.

*Lowndes's Bibliographer's Manual.—Part 1, 8vo.*

The trade of Reviewing we disclaim, and rarely venture on it without special temptations; and even then we would rather be brief than minute. A book of reference is at all times an awkward subject for criticism, because it admits of no quotations; and it is purely as a book of reference that we notice Mr. Lowndes's English Brunet. As such, however, it is a work not only highly creditable to its author for a first attempt of the kind in this country, but one of such extensive utility as to supersede almost every Manual yet offered to the English Student and Collector. We take upon ourselves the credit of being somewhat better versed in these matters than the generality of critical journals profess to be; and the result of a careful examination of the 240 columns before us is a high respect for the research and industry of their compiler. Many are the Bibliographical secrets of which we once flattered ourselves with the idea of a monopoly, and thought one day to astonish the veteran champions of Bibliomania, but which we here find developed in their alphabetical order with most scrupulous and provoking fidelity.

\**Differentia Deorum et Hominum, apud Senecam: Sic habet nostri melior pars animum, in illis nulla pars extra animum.*

*Memoranda of Ancient Architects, &c.*

Roger, Bishop of Salisbury, 1107—1139, was a great builder. He erected castles at Devizes and Sherbourne, and strengthened that at Sarum. He also commenced one at Malmsbury.

Rede, Bishop of Chichester, contemporary with William of Wykeham, was an adept in the principles of architecture.

The original plan for King's College Chapel given by Nicholas Close, afterwards Bishop of Litchfield.

St. George's Chapel, at Windsor, rebuilt by Edw. IV. probably from a design of Beauchamp, Bishop of Sarum, whom he appointed Surveyor of his works.

Alcocke, Bishop of Ely, appointed Surveyor of the works at Henry VIIIth's Chapel, and associated with Sir Reginald Bray, who built Malvern in Worcestershire.

Church of St. Lucien, Beauvais, rebuilt, circ. ann. 1078, by two artificers called *Cæmentarii*. Whittington. p. 54.

In the church of St. Michael, at St. Alban's, is this inscription: "*Hic jacet Thomas Wolvey (or Wolven), Latomus in arte, necnon armiger illustrissimi principis Ric. Secundi, quondam Regis Angliæ; qui obiit anno dom. 1430, in vigilia Sti. Thomæ, Martyris. Cujus anime propitiatur Deus.*" Amen.

(He was probably Master-mason, or Surveyor of the King's stone-works.)

Also, "*Hic jacet Ricardus Wolven (or Wolvey), Lathonius, filius Johannis Wolven, &c.—ob. 1490.*" Probably Grandson to the above. Weever's Funerall Mons. p. 582.

Gundulph built Rochester Castle and the Tower of London. "When as William the Conqueror built

the great white square Tower of London, he appointed this Bishop to be principal *Surveyor* of that work: who was for that time lodged in the house of one Edmere, a burgess of London: as it is in the book of the Bishop of Rochester in these words:—  
 “Gundulphus Epus, mandato Wilhelmi, Regis magni, præfuit operi magne turris London; quo tempore, &c.  
 Weever, from a M.S. in Bibl. Cotton.

In the “*Rationarium Foundationis*” of All Souls’ College, Oxford, we find the following entries: Pro expensis *Lathomiorum* venient a London, pro expensis *Lathomiorum* venient a Northfolcia et Southfolcia. Among the list of wages are the following: Solut. l. Branch, carpent. princip. per ebdomad, 3s. 4d.—Solut. John Massyngbam, factori imaginum, et kerver cap. per ebdomad, 4s. 8d.

In the Appendix to Chandler’s life of Waynflete, No. XIX, is a Letter from the University of Oxford to Edward IV, begging him not to take away all the *Lathomi*, then employed on the Divinity Schools, for his works; and No. XX is a Letter to Bishop Waynflete from the same body, to beg the use of his *ædificiales machinæ* for the same work; but in the title to the Letter they are called *instrumenta volta-rum*, which would appear to mean *scaffolding for the vaulting*.

Also, in the agreement between Robert Halcombleyn, Provost of King’s College, Cambridge, John Wastell, Master-mason, and Henry Leverick, one of the *Wardens* of the works, mention is made of the *wooden scaffolding for the vaulting*.

Among other entries relating to St. Stephen’s Chapel, Westminster, are the following: 4. Edwardi III. 1330; Magistro Thomæ, cementar’ . . . in trasura super moldas operanti.

John de Dene, Merchant of Caen, for 400 stones called *gobetts*, and 300 stones of Caen, called *cryn*.

To Richard Canoun, for 143 yards of marble stone pro 8d. per foot, including carriage from Corff to the King's Bridge, Westminster.

To Master Richard of Reading, for forming two images; one of St. Edward, and the other of St. John; £3 6 8.

A. D. 1350; King Edward III. appointed Hugh de St. Albans, then Master of the painters for the works within the Chapel, to take a necessary quantity of painters and other workmen from the Counties of Kent, Middlesex, Essex, Surrey, and Sussex.

The same to John Athelard, for the Counties of Lincoln, Northampton, Oxford, Warwick, and Leicester; and to Benedict Nightingale, for Cambridge, Huntingdon, Norfolk, and Suffolk.

William of Winford was architect, and Simon Membury surveyor, of the works carried on at Winchester by Wykeham. Lowth's Life.

Wm. of Wykeham, 1356, was made surveyor of the King's works at Windsor-Castle and Park, with power to press all sorts of artificers.—Ashmole, Hist. Gart. p. 128.

He also built Queenborough Castle, and part of Leeds Castle, Kent.

In Dugdale's Warwickshire is preserved the agreement between the executors of Richard Beauchamp, Earl of Warwick, and the artisans employed in the execution of his Chapel. The following is an abstract of the several heads.

John Essex, marbler, Wm. Austen, founder, and Thomas Steevens, copper-smith, to make, of the finest *latten*, a plate to lie on the top of the tombe under the image, and various other plates, &c. for 125l.

Wm. Austen, citizen and founder, of London, to make, of gilded latten, 14 images of Lords and Ladies after 14 patterns made of timber: also, 18 figures

of angels; and a hearse to stand on the tomb above the principal image. For each of the first called *weepers*, 13s. 4d.; for each angel, 5s.; and for each pound of latten in the hearse, 10d.

The same Wm. Austen to make, of fine latten, the principal image of the Earl himself, 40l.

Bartholomew Lambespring, Dutchman and goldsmith, of London, covenanteth to repair, whone, and pullish, and to make perfect to the gilding, the above image, 13l.

The said Bartholomew and Wm. Austen covenant to pullish and repare 32 images of latten, made by ysd Wm. Austen, ready to the gilding, for 20l.

The said Bartholomew to make 14 scutcheons of the finest latten, which, and the armes in them, the sd Bartholomew shall make, repare, grave, gild, enamel, and pullish, for 5s. each; or, 10l. 10s. the whole.

The said Bartholomew to gild, pullish, and burnish 32 images; 51l. 8s. 4d.

The same to the great image of latten, which shall lie on the tomb, 95l. 2s. 8d.

John Bourde, of Corff Castle in the county of Dorset, marbler, doth covenaut to make the tomb of marble over the Earle's grave, . . . . . according to a portraicture delivered to him, 45l.

Also to pave the chapel with marble, at 40s. a hundred.

John Budde, of Westminster. glazier, covenauteth to glase all the windows in the chapel, with glass *beyond the seas*, and with no glass of England . . . . . of the finest colours, the most necessary and best to make rich and embellish the matters, images, and stories, that shall be delivered and appointed by the sd executors, by patterns in paper: He, the sd John Budde, to fine, glase, eneyn it, and finely and strongly set it in lead and soulder, at 2s. a foot; 91l. 1s. 10d. for the whole.

Rd. Bird and John Haynes, citizens and carpenters,

of London, to make and set up in the chapel a pair of desks of timber, poppies, seats, sills, plants, reredoses of timber, with patands of timber, and a crest of fine entail, with a bowtel roving on the crest, &c. 40*l*.

Jno. Brentwood, citizen and stainer, of London, to paint the W. wall of the Chapel. 13*l*. 6*s*. 8*d*.

Kristian Coleburne, peinter, London, to paint four images of stone, with the finest *oyle colours*, 12*l*.

The total expense of these works was 2481*l*. 4*s*. 7*d*. and it took 21 years completing. Date of the original, June 13. 32 Henry VI.

Britton, in his *Chronological Antiquities*, gives a list of 156 Architects and Founders of Buildings.

*Opus Romanum*. In ea (Britannia) sunt 28 civitates cum innumeris castellis ex *lapidibus et lateribus* fabricatis. Nennius, c. 2.

These were clearly built *Opere Romano*.

Bede, Lib I. c. 26, and c. 33; "Antiquo Romanorum fidelium opere."

*Bishop and Fishmonger*.—When the Bishop of Chichester was first elevated to that See, he resided on Star Green, till the Palace was ready for his reception, and sent to a Fishmonger in London an order to supply him with a dish of fish twice a week; dating his letter Star Green, and signing it, as usual, *J. Cicest*. The Fishmonger, not comprehending the rank of his customer, and to save himself the trouble of writing, had the following direction stamped roughly on a label, and tied to the baskets:

J. Cicest esq m p

Stargreen

Battle SUSSEX.

Several were actually sent, directed in this manner, before a better mode of direction was pointed out. *Hants Chronicle*.



*Monument to the late Charles Dibdin, Esq.*

Mr. Editor,

I take the liberty of appealing, through you, to the liberality of every Wykehamist, in behalf of a tribute justly due to the memory of a distinguished character in their society. The services of Charles Dibdin to his country were decidedly of a most valuable kind, his industrious muse having contributed no less than 1200 songs to the Public, and those principally tending to instil a daring spirit, of enterprize and true courage into the hearts of British Seamen: in return for which, his Majesty rewarded the author with a pension, procured, though at a late period of life, through the intercession of his fellow-Wykehamist, Lord Sidmouth, and which is still continued to his widow and family. It is now several years since a Committee met at the Freemasons' Tavern, the late Dr. Kitchener in the chair, to conduct the subscriptions opened for erecting a monument to Mr. Dibdin. A splendid list of names was very shortly enrolled, but the donations amounted to only £269, including a gift of the piano-forte on which Mr. Dibdin used to perform, and which had passed into the hands of Dr. Kitchener. The effort, however, for erecting this monument has been lately revived, and I do sincerely hope it may not prove ineffectual. The idea is to place it in Greenwich Hospital, among those heroes who have so often beguiled their weary hours with his "Lovely Nan," or the "Lass that loves a Sailor;" who have gone to battle, singing his "Poor Jack," or "True Courage;" and who may now solace themselves with piping his "Jack at Greenwich." The Committee granted to Mr. Siever, the artist, £600, who has produced a noble and interesting monument, the cost of which it now becomes necessary to defray. Some of our most gallant and gifted Officers have borne testimony to the moral character of the sea-songs of this lamented.

poet, and averred that they materially assisted towards the establishment of subordination, loyalty, and courage, in the hour of battle, mutiny, or danger. The ballad of Poor Jack, the copy-right of which was sold for five guineas, yielded, in the course of three years, a profit of £2,000 to the purchaser. J. R

**Answers to the several Riddles which occur in the Two first Volumes of "The Crypt."**

\* \* We have selected the following from a variety of Solutions sent in to us at various periods; some of them are also borrowed from the *Dorchester Chronicle*.

***Mr. Canning's Charade.—Vol. 1. P. 23.***

The bitter *Cares* of life too oft  
A foe to peaceful slumber prove;  
But who can tell how sweetly soft  
The kind *Caress* of those we love!

***Page 47.***

**1. Voltumnus.—2. La lettre A.**

***Riddle.—Page 164.***

From Rhine's fair banks in youth I came,  
On British soil grew old,  
And now in me what once was call'd  
A *Holland sheet* behold.

Yes, once I form'd a lady's bed,  
Till, thin and thread-bare grown,  
Within this box, to tinder burnt,  
My shrivell'd limbs were thrown.

My beauty lost, my name destroy'd,  
What fears I well may feel!

My comrades dead to all but strife,—  
Those villains *Flint* and *Steel*!

And now their wrath on me descends,  
Full well I know their spite;  
One little *spark* and I am gone,—  
The *match* is nigh,—Good night!

*Person's Latin Riddles.—Vol. 2. P. 103.*

1. Triton.—2. Molendinarius.—3. Laurus.—4. Larva.  
—5. Fistula.—6. Cornix.

*Charade.—Page 182.*

For *rest* and *rain* Sir Hilary might pray  
Before the close of Strife's fatiguing day ;  
*Rest* to the living victor, brave and proud,  
*Rain* to the slaughter'd victim in his shroud ;  
For dewy rain o'er warrior's corpse we find  
A happy omen hail'd by vulgar mind :  
And blue-eyed virgins strew we bid *restrain*,  
Who only check their tears to weep again.

## TO CORRESPONDENTS.

W. G. M. on the abuses of Sarum Cathedral is reserved for our next Number. We shall be most happy to receive further communications on the subject.

Professor Porson's Latin Riddles will shortly appear in English costume.

The very interesting notice of Amiens Cathedral is acknowledged with many thanks, and shall appear as early as we can possibly make room for it.

X. Y. Z. must begin his Alphabet again.

We have to thank an unknown friend for a donation of several beautiful and interesting engravings relative to the Antiquities of Wilts.

A great many Charades have been received, good, bad, and indifferent; from the former only a selection will occasionally be made.

*Cryptæ-calva* is in store.

We have to repeat our remonstrances to several London Journals, in which page after page is invariably pilfered from "The Crypt," and after being "cut out into little stars," is presented in this mutilated condition as a series of original paragraphs. In The Sunday Times of April 27th, the only half column worth reading was thus purloined.

Many Correspondents who write to us towards the latter end of the month, must excuse our omission even of an answer to their favours, as the scanty accommodations of a country Printing-Office compel us to finish off each Number next evening at an early period of the month preceding its publication.

## END OF VOLUME II.

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